

SUBJECT WALTER ELIAS DISNEY

FILE NUMBER HQ 94-4-4667

HQ - 94-4-4667

HQ - 9-33728

LA - 80-294

October 4, 1940

LBH:LCH

MEMORANDUM FOR MR. TOLSON

Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

RECORDED & INDEXED

94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 4 1940
U. S. DEPARTMENT OF JUSTICE

MAILED
FBI

ORIGINAL FILED IN

Nov 10 1940

Walt Disney Strolls Two Days Unrecognized in Washington



THE GOLDEN EGG—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero

Everybody knows Donald Duck but his owner, being more self-effacing, walked Washington's streets for two days unrecognized.

Without fanfare of fairyland trumpets or the need for Donald to run interference against Washington's fast-bidding field of autograph hunters, Walt Disney came here today "simply to see the sights" and last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds which might have wanted to see the creator of Donald and the mastery of the world's greatest magazine set to music. He said he saw half of Washington's sights before time for leaving. He is more relaxed than Donald.

Said by his friends "to live and dream in the world of fancy he has created," Disney was anxious to hear what the Nation's Capital is

thinking about as reality a matter as the war.

Donald Duck won't go quacking off to camp, Mickey won't capture 10 of the mischievous single-headed and Snow White won't be a war horse while the Seven Dwarfs haul away the bleeding wounded.

Disney said he won't—or rather at this point doesn't think it wise to plant his creatures as specific characters in any era. He thinks of them ramping about timeless.

Besides, he is concerned with "some real American folklore," centering around Georgia's first citizen, Uncle Remus. Disney came here from Atlanta and the State's rural precincts where he tried to learn how Georgians really talk and how the Remus tales are standing up now. There will be more on the silver screen about this later.

Mr. Tolson _____
Mr. E. A. Tamm _____
Mr. Clegg _____
Mr. Glavin _____
Mr. Ladd _____
Mr. Nichols _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Carson _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Hendon _____
Mr. Jones _____
Mr. Quinn _____
Mr. Nease _____
Miss Gandy _____

94-4-4667-A
c

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection Division DATE December 16, 1954

FROM : SAC, Los Angeles (66-new)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES FIELD DIVISION

Re SAC Letter 54-54 dated 10/7/54.

POSITION OF CONTACT

Date 1-12-55
Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

b7d [REDACTED]

Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

b7d [REDACTED]

8FM:gnw

RECORDED 56
73
DEC 21 1954

RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: January 20, 1956

FROM : M. A. Jones

SUBJECT: **WALT DISNEY PRODUCTIONS -
MICKEY MOUSE NEWSREEL UNIT
MICKEY MOUSE CLUB
AMERICAN BROADCASTING COMPANY**

Tolson _____
Boardman _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

Walt Disney

On January 18, Mr. Jerry ~~A. Sims~~, local representative for Walt Disney Productions, 1015 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P.M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

1. Mickey Mouse Newsreel
2. Young Stars of Hollywood Who Dance and Sing
3. Careers Under Title "What I Want To Be"
4. A Walt Disney Cartoon

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure

ECK:grs

(2)

RECORDED - 4

INDEXED - 4

63 FEB 24 1956 EX-118

94-4-4667-2X

94-4-32254-133

SEARCHED INDEXED

64

FILE

Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think
we should

I agree
1-27

OK.
K.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

ack

TRUE COPY

Mickey Mouse
Newsreel Unit

Dash Dog Food
Franks..... Armour and Co.
Ipana toothpaste..... Bristol-Myers.
Catsup..... Campbell Soup Co.
Frozen soup
hot soup
Franco-American Prdts.....
Pork and Beans..... Campbell Soup Co.
Carnation Milk..... Carnation Co.
Coca-Cola..... Coca-Cola
Wheaties
Cheerios
Cake Mixes
Jets
Trix..... General Mills
Johnson's wax
Lettuce..... Lettuce Inc.
Mars candy..... Mars Inc.
Mattel Inc..... Mattel Inc.
Miles Laboratories..... Miles Lab.
Mortons' Salt...
SOS Co.
TV Time Popcorn.....
Vick Chemical Co.....
Welch Grape Juice, Co.

Monday.. Coca-Cola

Tuesday...

Wednesday... Vicks and General Mills

Thursday...

Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

3-24-12

Index 44043

Metropolitan B-1632

WALT DISNEY PRODUCTIONS

MICKEY MOUSE NEWSREEL UNIT
1015 NEW JERSEY AVENUE, N. W.
WASHINGTON, D. C.

Gerry A. Sims
NEWSREEL CAMERAMAN

94-4-4667-2X

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Mason

SUBJECT: WALT DISNEY.
MOTION PICTURE PRODUCER
SAC CONTACT OF LOS ANGELES OFFICE

DATE: 3/7/56

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of programs on the FBI and law enforcement as a career. He has no specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance.

RECORDED - 94

94-4-467 3

cc - Messrs. Nichols
Parsons
Mohr
Tamm
EDM:ger (7)

EX.

27 MAR 19 1956

1-10
mended the original
3/11/56

227

with the Bureau.

III. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how
we can do anything

3/8

I agree
J. [unclear]
H

SAC, Los Angeles

March 16, 1956

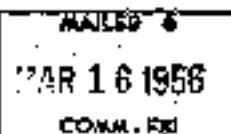
Director, FBI

94-4-11067-3
WALT DISNEY
MOTION PICTURE PRODUCER

RECORDED - 24
EX-12
The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

ECK:gra
14



☒ Nichols
☒ Belmont
☒ Mohr
☒ DeLoach
☒ Parsons
☐ Rosen
☐ Tamm
☐ Winterrowd
☐ Tele. Room
☐ Holloman
☐ Gandy

MAR 23 1956

March 21, 1956

WALTER E. DISNEY Summary
(Walt Disney)
Born: December 5, 1901
Chicago, Illinois

Walter E. Disney

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450. (u)

The "Peoples Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u)

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u)

Orig. and one to H. J. RECORDED-107 MAR 23 1956

Req. reach 3-14-56 INDEXED-107
W.L. Marshall/cac
(4)

7-14-56
DECLASSIFIED BY SPGSK/ELS
ON 5/14/80

Tolson _____
Boardman _____
Nichols _____
Winterrowd _____
Tele. Rm. _____
Mr. Holloman _____
Mr. Gandy _____
Mr. Nease _____
Mr. Rosen _____
Mr. Tracy _____
Mr. Egan _____
Mr. Gurnea _____
Mr. Harbo _____
Mr. Hendon _____
Mr. Jones _____
Mr. Quinn _____
Mr. Nease _____
Mr. Gandy _____

94-4-4667-5
CHANGED TO
63-3841-X

APR 29 1957

mm

e

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (94-4-4667)

FROM : SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES DIVISION

DATE: 10/31/56

ATTENTION: TRAINING
AND INSPECTION DIVISION

Mr. [Signature]

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestone Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 in the Beverly Hilton Hotel. This announcement was made by SAMUEL G. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

- 2 - Bureau
- 1 - Los Angeles
- JAC:pas
- (3)

EXP. PROC.

NOV 5 1956

RECORDED - 10

INDEXED - 10

94-4-4667-6

21 NOV 5 1956

EX-127

[Handwritten signatures and initials]

[Handwritten notes and initials]

[Handwritten note]

[Handwritten mark]

RECORDED - 10

November 9, 1956

PERSONAL

94-4-4427-6
EX-127
Mr. Walt Disney
2400 Alameda Avenue
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1957.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,
J. Edgar Hoover

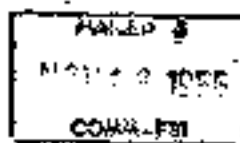
cc - Los Angeles, Reurlet 10-31-56

NOTE: The Bureau has had cordial relations with Disney who has an SAC contact of the Los Angeles Office. There is no derogatory data in Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

LeP
Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mason _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Nease _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

FJH:pjj
(4)

100
71 NOV 20 1956



WALT DISNEY

November 26, 1956

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th.

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

Walt Disney

WALT DISNEY

Mr. J. Edgar Hoover
Federal Bureau of Investigation
United States Department of Justice
Washington 25, D. C.

WD:mc

EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-7

12 DEC 4 1956

60 DEC 7 1956

EX-125

GIR 1

TV Roundup

Disney to Get Award Feb. 22 At Valley Forge

Philadelphia

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedom Foundation Award. He'll be introduced by WFIL-TV newscaster Gennar Back.

Another TV celebrity visitor will be actor — "60,000 Challenge" art expert Vincent Price, due here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright Arnold Schulman, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Barclay luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near Is Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people abuse their hearts will be cited by Dr. Robert P. Glover, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; Dr. William D. Stroud, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania; and Dr. Edward Weiss, Philadelphia psychiatrist.

—H.R.

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Winterrowd	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

file

✓

425

PHILADELPHIA, Pa.

INQUIRER ☒
 BULLETIN ☐
 DAILY NEWS ☐

DATE 2-13-57
 EDITION City
 PAGE 32
 COLUMN 4
 EDITOR Walter H. H. H. H.
 TITLE OF CASE

7 163
 64 FEB 20 1957

DATE	FILE
SERIAL	
FBI - PHILADELPHIA	
<i>[Signature]</i>	

174-4-4667-A
 NOT RECORDED
 191 FEB 18 1957



WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BUREAU, CALIFORNIA • CABLE ADDRESS: DISNEY

MIKEY MOUSE
NEWSREEL UNIT

March 1, 1957

m. nichols

JJ 3-1

Mr. Louis B. Nichols
Assistant to Director
Federal Bureau of Investigation
Washington, D. C.

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards.

Hugo C. Johnson

Sincerely,

Hugo C. Johnson
HUGO C. JOHNSON

HGJ:kt

Calif RECORDED-82
sc INDEXED-82

EX-110

94-1-41118

6 APR 5 1957

APR 5 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED
RESEARCH (CRIME RECORDS)

Assistant Director
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASHEL and I, at the suggestion of Mr. WALT DISNEY, head of the above-captioned concern, conferred with MR. BILL WALSH, Mr. BILL PARK and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th anniversary of that division.

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

4 - Bureau
2 - Los Angeles (1 - 80-294, WALT DISNEY)
JFM:MAM
(6)

SE 45

RECORDED-82

INDEXED-82

6 APR 5 1957

52 APR 15 1957

be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS's Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY
25th ANNIVERSARY

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and ~~while~~ there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

Parsons should not have done this without prior approval
SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1- Mr. Nichols

DJP/mek (4)

(SEE ADDENDUM PAGE 2)

INDEXED-82

Tolson
Belmont
Boardman
Bishop
Clegg
Glavin
Harbo
Rosen
Tamm
Trotter
Tele. Room
Holloman
Gandy

RECORDED-82

6 APR 5 1957

Memo Mr. Parsons to Mr. Tolson
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM: (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

*we can explore
it but no
definite
commitment
should be made*

3-6

*This is a most em-
barrassing & un-
fortunate situation.
No one should in-
itiate such a move
without clearance
here. *W**

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY SHOW

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Nease _____
 Winterrowd _____
 Tele. Room _____
 Holloman _____
 Gandy _____

3-1

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

Walt If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

his wife
 This show has an adult and juvenile appeal. (Kemper and his two boys saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

Enclosure
 ECK:grs
 (3)

SE 45

94-4-4667-11

RECORDED-82

EX-107 APR 5 1957

52 APR 23 1957


Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disneyland.



Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-26-57

FROM : L. B. Nichols

SUBJECT: *WALT DISNEY*

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this. For example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LBN:hpf
(3)

cc - Mr. Jones

not to agree
cut it

ADDENDUM; 3-28-57; LBN:rm

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

65 APR 23 1957

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

RECORDED-82

SE 45

(EX-107)

APR 5 1957

Memorandum to Mr. Tolson

3-28-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: April 17, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:cag

(5)

RECORDED - 67

94-4-4667-13

8 APR 1957

19-123011

204

EX-103

66-11-1-1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols *LBN*

SUBJECT:

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newsreel for youngsters with Hugo Johnson. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm
cc - Mr. Jones

LBN:rm
(4)

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

RECORDED - 24
INDEXED - 24

94-47661-14
24 MAY 8 1957
105
SEARCHED
SERIALIZED

63 MAY 23 1957 15

Mr. Tolson	/
Mr. Nichols	/
Mr. Boardman	/
Mr. Belmont	/
Mr. Mohr	/
Mr. Parsons	/
Mr. Rosen	/
Mr. Tamm	/
Mr. Trotter	/
Mr. Nease	/
Tele. Room	/
Mr. Holloman	/
Miss Gandy	/

May 14, 1957

Mr. Nichols:

Re: HUGO JOHNSON--DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files contains civil prints. *is identified*

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and then establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P. M., in addition to some Ident shots, we will shoot a classroom scene in classroom #2 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

RECORDED
INDEXED

MAY 17 1957

CRIMINAL

In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

I suggest
Director DO THIS. IT
WILL BE FAST.

M. A. Jones

OK.
make it for
11. 4. 5 a.m. May 15.

11. 4. 5 a.m. May 15.

Cancelled
Slip

8

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 15, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS;
HUGO C. JOHNSON, PHOTOGRAPHER;
DIRK METZGER, CENTRAL FIGURE.
FILM OF DIRECTOR
4:30 P.M., MAY 16, 1957

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 18, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he has greatly impressed the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38641-263)

Hugo Johnson is a veteran newsreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has, in the past, performed newsreel jobs involving the Bureau.

RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM; 5-15-57, LBN:fm

Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.

INDEXED

RECORDED

MAY 17 1957

162
15-10-57

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. E. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

RECOMMENDATION:RECORDED - 80
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher
 cc - Mr. Trotter

JTM:sts
 (5)

Office Memorandum • UNITED STATES GOVERNMENT

1
TO : Mr. Nichols

DATE: July 18, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS
TV FILM RE FBI

Tolson	✓
Nichols	✓
Boardman	✓
Belmont	✓
Mohr	✓
Parsons	✓
Rosen	✓
Tamm	✓
Trotter	✓
Nease	✓
Tele. Room	✓
Holloman	✓
Gandy	✓

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory. *bc* *22*

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast.

RECOMMENDATION:

For information.

V. me
RECORDED - 36

INDEXED - 36

EX-131

94-2-5667-18

15 JUL 24 1957

JTM:mlw

(4)

EX-131 28 1957

Office Memorandum • UNITED

GOVERNMENT

TO : Mr. Nichols

DATE: October 18, 1957

FROM : M. A. Jones

SUBJECT: MOTION PICTURE CONCERNING FBI
WALT DISNEY PRODUCTIONS

Tolson _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way ~~to handle~~ to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished.

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55

94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure sent 10-23-57

64 OCT 30 1957

JEM:grs

SAC, Los Angeles

October 22, 1957

Director, FBI

7
MOTION PICTURE RE FBI
WALT-DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-46

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Pictures Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

ENCLOSURE

COMM - FBI

OCT 22 1957

MAILED 30

65 OCT 29 1957

Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 --Line 3 of the narration should read, "Agents might not be able...."

Scene 10--Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "... he has a son or daughter...."

Scene 18--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents went to...."

Scene 30--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

Episode 4

Scene 12--Line 5 should read, "... window could have been...."

Episode 2

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "148 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 -Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

October 22, 1957

MEMORANDUM RE FBI SERIES --
 "MICKEY MOUSE NEWSREEL"

Episode 1

Episode 1:

The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

Scene 37--This scene is out of place. It shows Dirk 195 entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk's narration should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

NOTE: See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:grs.

JTM:grs
 (9)

Mr. Tolson _____
 Mr. Nichols _____
 Mr. Boardman _____
 Mr. Belmont _____
 Mr. Mohr _____
 Mr. Winterrowd _____
 Mr. Holloman _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. DeLoach _____
 Mr. Evans _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Mr. Tele. Rm. _____
 Mr. Holmes _____
 Miss Gandy _____

Mr. Tolson _____
 Mr. Nichols _____
 Mr. Boardman _____
 Mr. Belmont _____
 Mr. Mohr _____
 Mr. Winterrowd _____
 Mr. Holloman _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. DeLoach _____
 Mr. Evans _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Mr. Tele. Rm. _____
 Mr. Holmes _____
 Miss Gandy _____

EX 105

RECORDED-46

97-7-4667-20

General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.

8244-094-C - Episode 1
Doug Daitman - 10/14/57

2 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DESE IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SE
partially facing backdrop. He speaks before turning.

FADE IN

DIRK

(looking at
backdrop)

Washington, D. C. -- quite a place...

(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

ENCLOSURE

FADE OUT

Handwritten:
10-18-57
SAC #11
10-22-57

Handwritten:
94-4-4667-20

FBI (Narration)
8244-094-C - Episode 1
Doug Dultsman - 10/11/57

SCENE

1 LS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

LUCKY AMERICANS!

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A BEELINE
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY ~~REYNOLDS~~ PROCTOR, THE FAMOUS SCULPTOR.

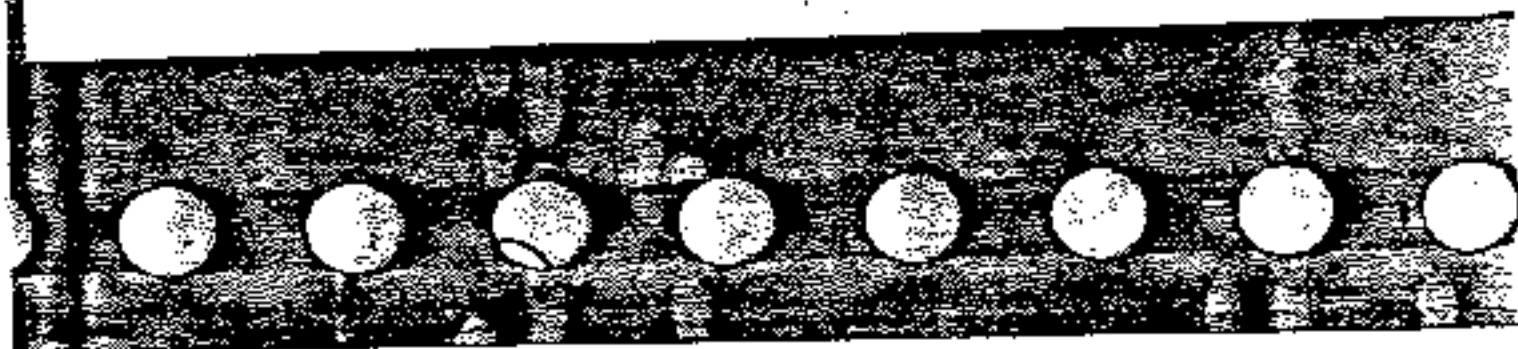
L Proctor,

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause)
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS

IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

(Need establishing shot of FBI Academy building - SAC Sloan teaching safety to Dink - establishing long shot of ranges.)

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show picture

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER... AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger

AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE ^{WITH THE SHOTGUN} ~~LOOKING~~ ~~AT HIM~~ FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)

--COMMERCIAL--

2 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT

(fade in)...

23 agents draw : (wait two seconds)... I AT 'EM DRAW! AS FAST AS
BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE
WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light THIS LIGHT TELLS THE WINNER.

25 moving target MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME
TO THE SHARP-SHOOTING G-MAN.

26 lights THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle (wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE
FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR
AGAINST CRIME AND CRIMINALS. (wait two seconds)... A
REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS
THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE
ME...WATCH THIS!

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN (HALF...HITTING BOTH TARGETS!

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE! (Scene
does not show targets breaking) (dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE
ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS
IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE
ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU
MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T
PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY
SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY
THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR
WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S
IDENTIFICATION DIVISION IN WASHINGTON, D. C.a classroom where new FBI
agents are being trained.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTIONS ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO POOLING... THERE'S NO POOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of ours and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.
(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk,

Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, let's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

{CONTINUED}

94-4-4667-20
ENCLOSURE

FBI (Live Action)
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

SCENE

1 meet man

Scene 37 - beside #1 should be scene 4 episode 2

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE ^{DIVISION} DEPARTMENT, AS MISTER I. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKEY -- THAT'LL BE EASY...WITH FINGER-PRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE ¹⁴⁶ ~~145~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HS room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS in each cabinet WITHOUT EVER LEAVING HER SEAT.

SCENENARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)

11 photo section

(fade in)

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIPPY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,
~~IN THE FILES WHICH FBI SEARCHES.~~
 ONLY ONE CARD IS KEPT ~~THE REMAINING CARDS ARE~~. ANY
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

Identification

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.
~~BECAUSE AFTER THE IDENTIFICATION RECORD IS PRINTED~~
~~THE JACKET IS ASSEMBLED~~ IT IS RETURNED TO
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEDESCRIPTION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT. THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARRED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY, BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY ^{2.10} ~~JUST BEFORE~~ ~~RING EARLY IN~~ WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

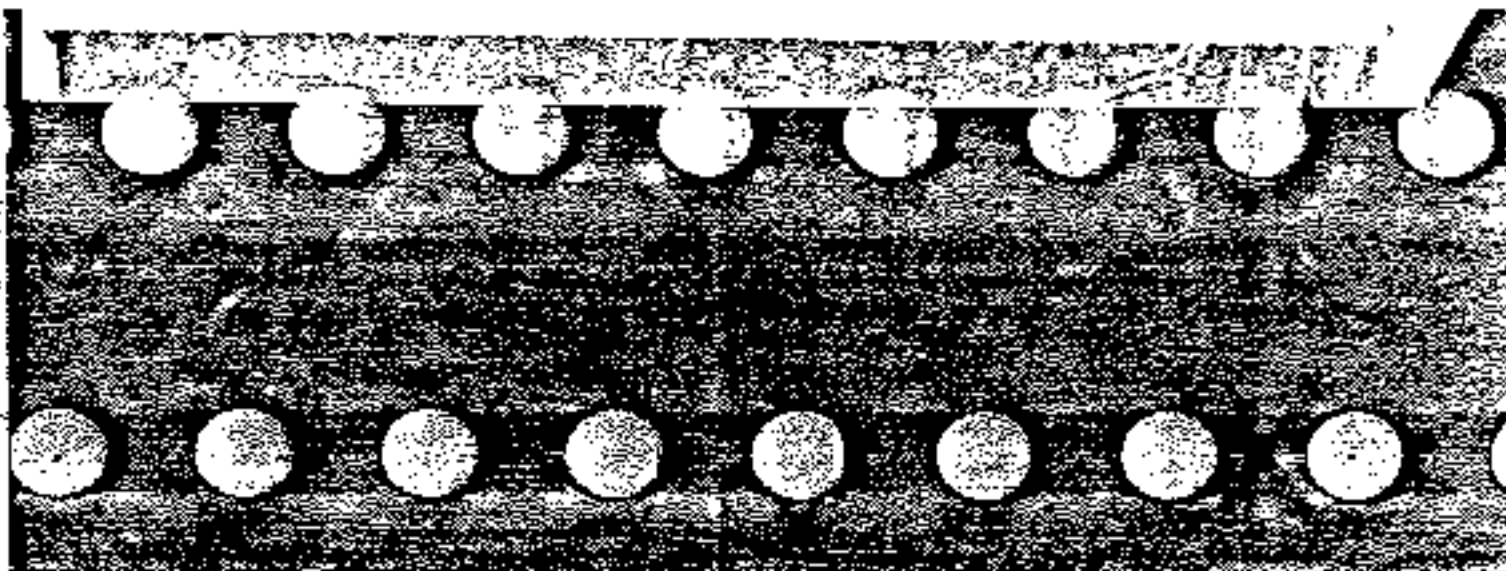
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for clues... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT



2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.

END OF EPISODE 2

1 INT.DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed necktie in the middle drawer, out of sight..

FADE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

FADE OUT

94-4-4667-20
ENCLOSURE

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCH THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --

.45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE ONE, THANKS TO AGENT BELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot
of Dirk
handling gun.
6 drops out clip
gun on ground &
then dissolve to
empty cartridge
cases in trench # 8
7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ ^{MIGHT NOT} BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS.
(wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB, BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ ^{ASSISTANT DIRECTOR} IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A ~~GRANDSON~~ ^{SON} OR ~~GRANDDAUGHTER~~ ^{DAUGHTER} WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. BE QUIET AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE^S. AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. ~~THIS FILE~~ THESE FILES CONTAIN ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, "A CRIMINAL ALWAYS MAKES A MISTAKE."

(fade out)



FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK
We're just beginning to see how the FBI
Laboratory helps in catching criminals.
To find out more, let's get back to the
case of THE BUNGLED BANK ROBBERY.

FADE OUT

MEDIUM SHOT Dirk now half seated on the front edge of the desk.

FADE IN

DIRK
(looking off
stage, he faces
camera)

Well, clue number two, like the note,
indicates our suspect must be the robber.
But, the more proof for a jury, the better.
Time's up now, but tomorrow we'll watch
them examine the rest of the evidence.
THEN, THE CAPTURE. It's worth seeing, believe
me. So long, now!

FADE OUT

23 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI
LABORATORY IN WASHINGTON, D. C. AGENT BIDEZ AND I WENT
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. WOW! THEY
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoes

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

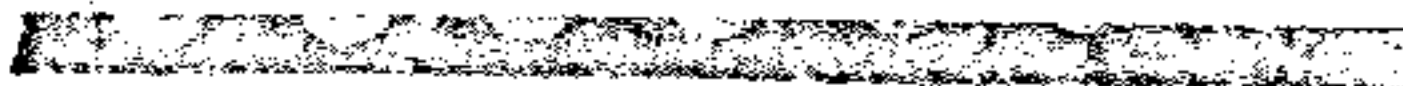
THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

and turned on to auto
AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through a microscope. He looks up.

FADE IN

DIRK

Hi, Mousaketeers.

(stands up
straight)

Today, we complete our story on the
FBI. Now comes the climax!

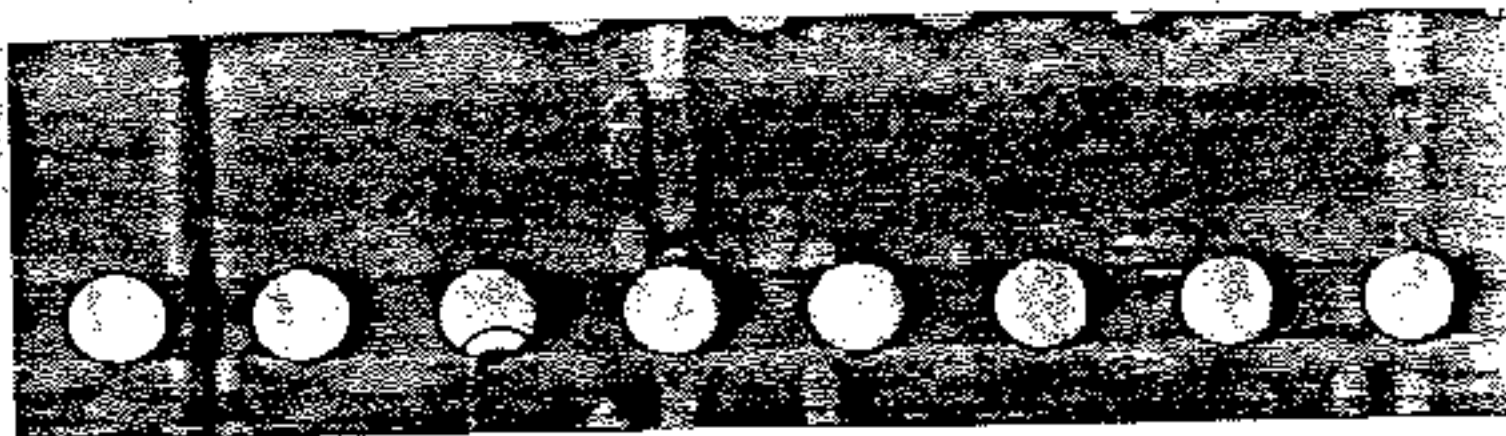
(walks around
desk)

In case you missed yesterday's episode...
my name is Dirk Metzger, and we're hot on
the trail of a dangerous bank robber.
Already we've seen the FBI use a note and
a pair of shoes to partly identify our man.
But there's still more clues to be examined
before we're sure. I call it, THE CASE OF
THE BUNGLED BANK ROBBERY, because of all the
clues the robber left behind. We'll wind up
the case later on by watching FBI agents
reenact the capture of this criminal.

(jumps up to sit
on desk)

Okay...now to finish my story. Let's go
to the FBI Laboratory in Washington, D. C.,
and CLUE NUMBER THREE...

FADE OUT



SCENE

NARRATION

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

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94-4-4667-20
ENCLOSURE

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

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WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

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SCENENARRATION

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BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

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FADE IN

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FADE OUT

(page in)

14 title

CLUE NUMBER FIVE -- THE SHIRT!

15 unwrap shirt

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HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE
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IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TOE FRAGMENT OF CLOTH CAME FROM THE SHIRT.

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SCENENARRATION

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HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

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SCENENARRATION

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WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

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WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

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THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

FBI (Live Act 2)
6244-094-C - Episode 4

3 EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



WALT DISNEY PRODUCTIONS

2400 WEST ALAMEDA AVE. • BUREAU, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE
NEWSREEL UNIT

William C. Pack / N. C. C. E. S. T.
Bill Pack

October 14, 1957

File 10

Mr. Louis B. Nichols
Federal Bureau of Investigation
Constitution Avenue, between
Ninth and Tenth Streets
Washington 25, D. C.

Dear Mr. Nichols: Walt Disney Productions

So - we started to make two stories, each eleven minutes long, on your FBI. But by the time Uncle Hugo and you fellows got through with the deal, we had four eleven-minute subjects intimately tied together. We have written the on-stage which will be shot and recorded here at the studio beginning November 18th, plus the off stage which will be recorded at the same time - all by the talented young Dirk Metzger.

Before we began cutting, I screened all of the material in camera-run sequences, more or less as they have been shot, for Mervyn Leroy and his writer. We did this in compliance with his request. He wanted first to check on photographic possibilities inside your buildings and at Quantico and I imagine also the general "feel" of your subject matter, photographically.

They liked Hugo's coverage, and expressed to me their very great satisfaction that we at Disney would be releasing the material, Friday, January 24th, Monday, January 27th, Tuesday, January 28th and Wednesday, January 29th. They seemed to feel that the release would serve as an advanced trailer for "The FBI Story" - which would be released in the Fall. *W*

As you will observe upon reading the script herewith, we have attempted to build suspense in the form of a running story, following the normal chronology in the solution of a given case.

Also, in order better to chapterize the succession steps, we have used the device of sub-titles, illustrating each one with characteristic Disney drawings. I can't send these on to you because our Art Department still has not completed all of the work. However, the sub-titles are indicated in the script. 74-4-4667-21

REC-770-20

15 NOV 18 1957

EX-131

19

20
227-131
64 NOV 21 1957

NO AGREEMENT WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

Handwritten signature

WALT DISNEY PRODUCTIONS

Mr. Louis B. Nichols

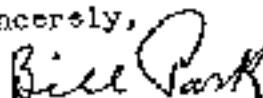
- 2 -

October 14, 1957

I do trust that you will give the scripts the fine-combed treatment because now is the time for us to correct errata. Our boys have done their best to keep the script accurate, but at the same time not to encumber the story with an over-abundance of technical definitions.

Let us express our sincere appreciation of all that you and your associates have done to enable Hugo to turn in top coverage. This I believe he has done very admirably, I hope you will agree.

Sincerely,



William C. Park
NEWSREEL EDITOR

WCP:bl
encl.-script

FBI (Live Action)
8244-094-C - Episode 1
Doug Duitsman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.,
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DESK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SHOT
partially facing backdrop. He speaks before turning.

FADE IN

DIRK

(looking at
backdrop)

Washington, D. C. -- quite a place...

(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

94-4-4667-21 ENCLOSURE

FADE OUT

FBI (Live Acti...)
8244-094-C - Episode 4
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO
EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through
a microscope. He looks up.

FADE IN

DIRK

Hi, Mousaketeers.

(stands up
straight)

Today, we complete our story on the
FBI. Now comes the climax!

(walks around
desk)

In case you missed yesterday's episode...
my name is Dirk Metzger, and we're hot on
the trail of a dangerous bank robber.
Already we've seen the FBI use a note and
a pair of shoes to partly identify our man.
But there's still more clues to be examined
before we're sure. I call it, THE CASE OF
THE BUNGLED BANK ROBBERY, because of all the
clues the robber left behind. We'll wind up
the case later on by watching FBI agents
re-enact the capture of this criminal.

(jumps up to sit
on desk)

Okay...now to finish my story. Let's go
to the FBI Laboratory in Washington, D. C.,
and CLUE NUMBER THREE.

44-4667-21 ENCLOSURE

PAGE OUT

FBI (Narration)
8244-094-C - Episode 4
Doug Dultsman - 10/11/57

NARRATION

SCENE

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST. THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BRASSWAX UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

~~REDACTED~~

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

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9 pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

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A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST, A PIECE IS CUT OUT.

2 MEDIUM SHOT - Dirk sitting on front of desk.

FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

NARRATIONSCENE

11 looks at tubes

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(fade out)

COMMERCIAL

(fade in)

14 title

CLUE NUMBER FIVE -- THE TORN SHIRT:

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SCENE

NARRATION

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FBI (Live Act...)
8244-094-C - Episode 4

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(motions to backdrop)

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FADE OUT

FBI (Narration)
8244-094-C - Episode 1
Doug Duitsman - 10/11/57

SCENE

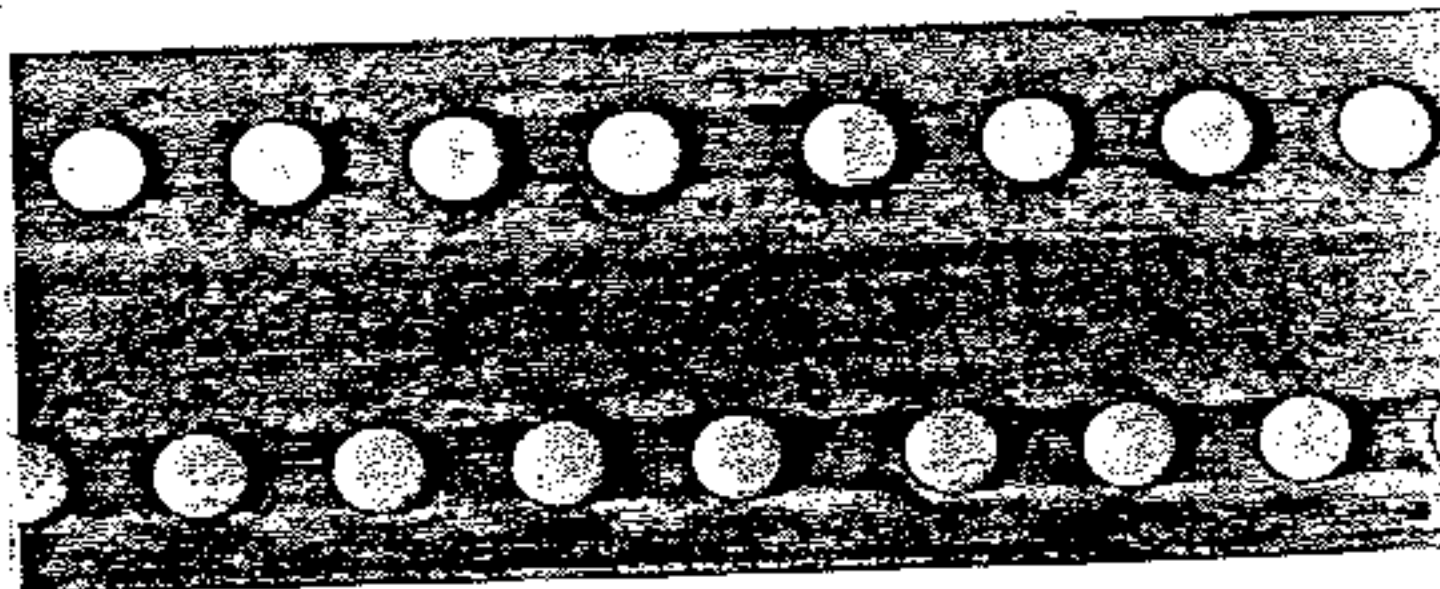
1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

~~LUCKY AMERICANS!~~

(cut to stage)



2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
(HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A BEELINE
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

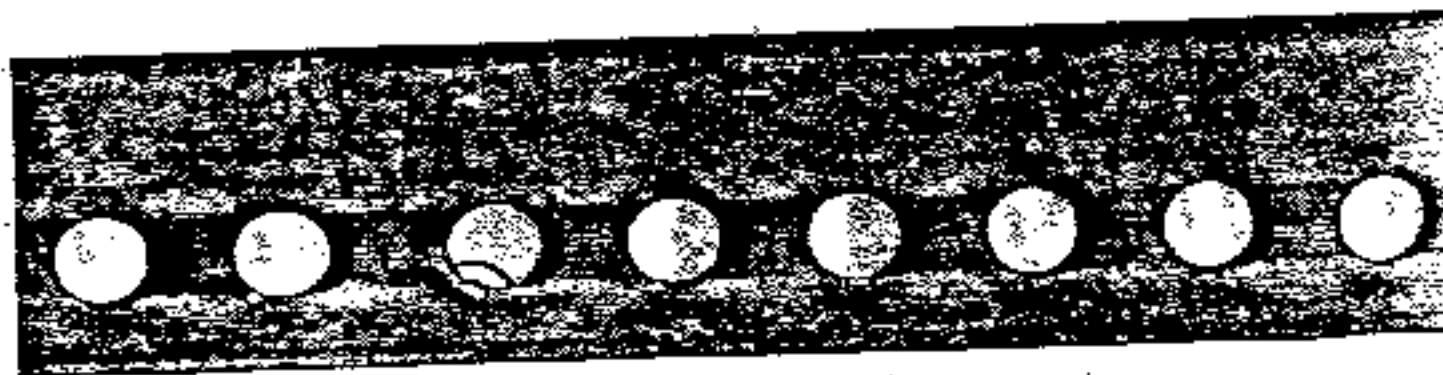
4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR.

5 turns statue.

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show dix

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER.. AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRIS TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger

AND THE POOR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE LOOKING AT HIM FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

6244-094-C - Episode 1

SCENE

NARRATION

21 boy

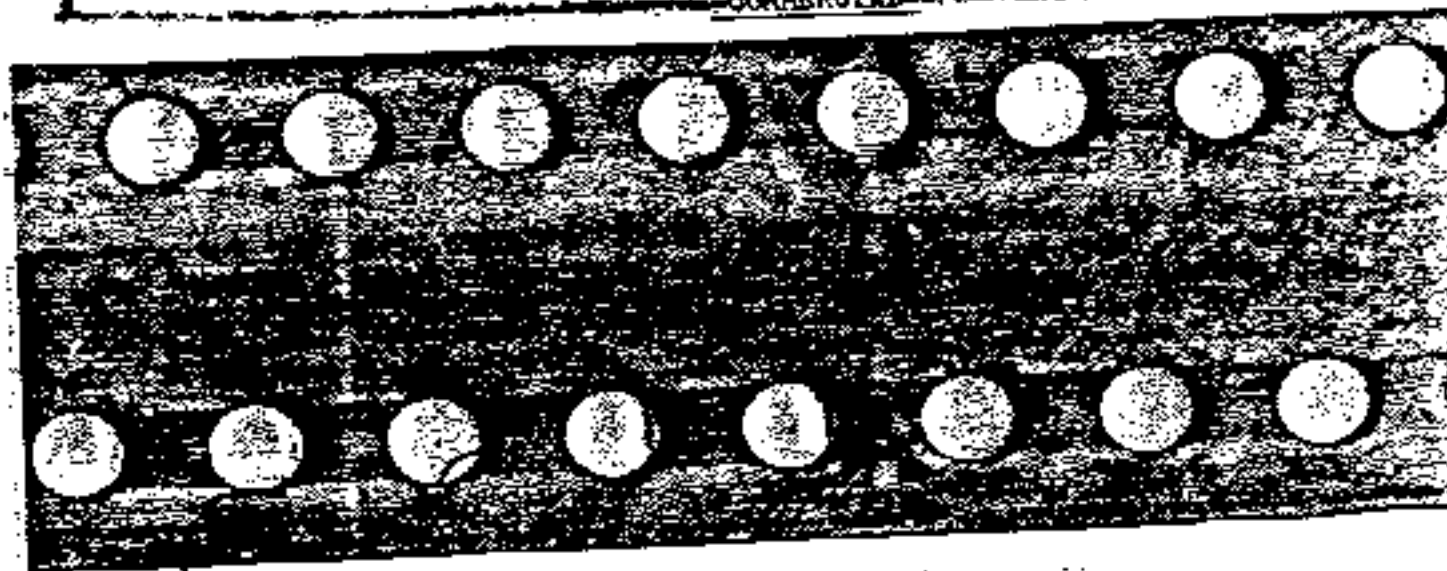
DOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...w

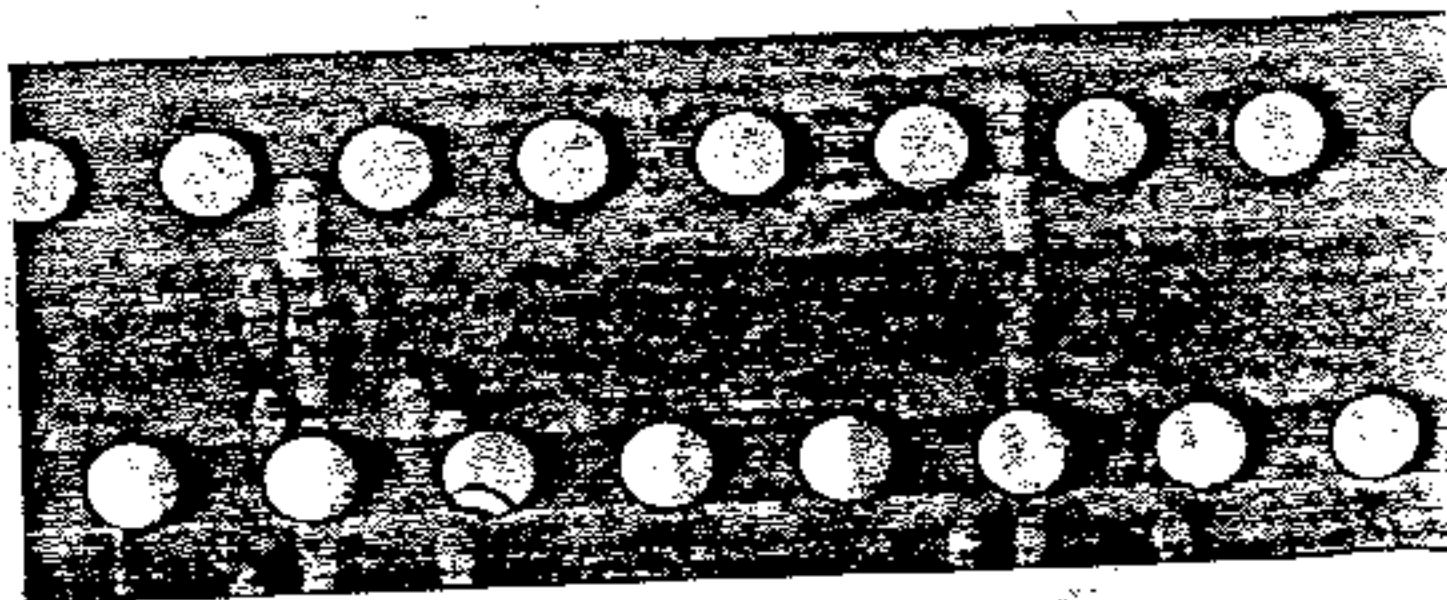
COMMERCIAL



2
2
MEDIU. SHOT - Dirk Metzger in front of backdrop.
FADE IN

DIRK
Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT



(fade in)...

23 agents draw

(wait two seconds)... LOOK AT 'EM DRAW! AS FAST AS BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 13 fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR AGAINST CRIME AND CRIMINALS. (wait two seconds)... A REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE ME...WATCH THIS!

SCENE

NARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE!

(dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS IN HAND-TO-HAND FIGHTING...LIKE JUIJITSU...AND BELIEVE ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A PUNNY THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S IDENTIFICATION DIVISION IN WASHINGTON, D. C.

SCENENARRATION

38 LS classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREADED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO FOOLING... THERE'S NO FOOLING! A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.
FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of ours and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.
(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

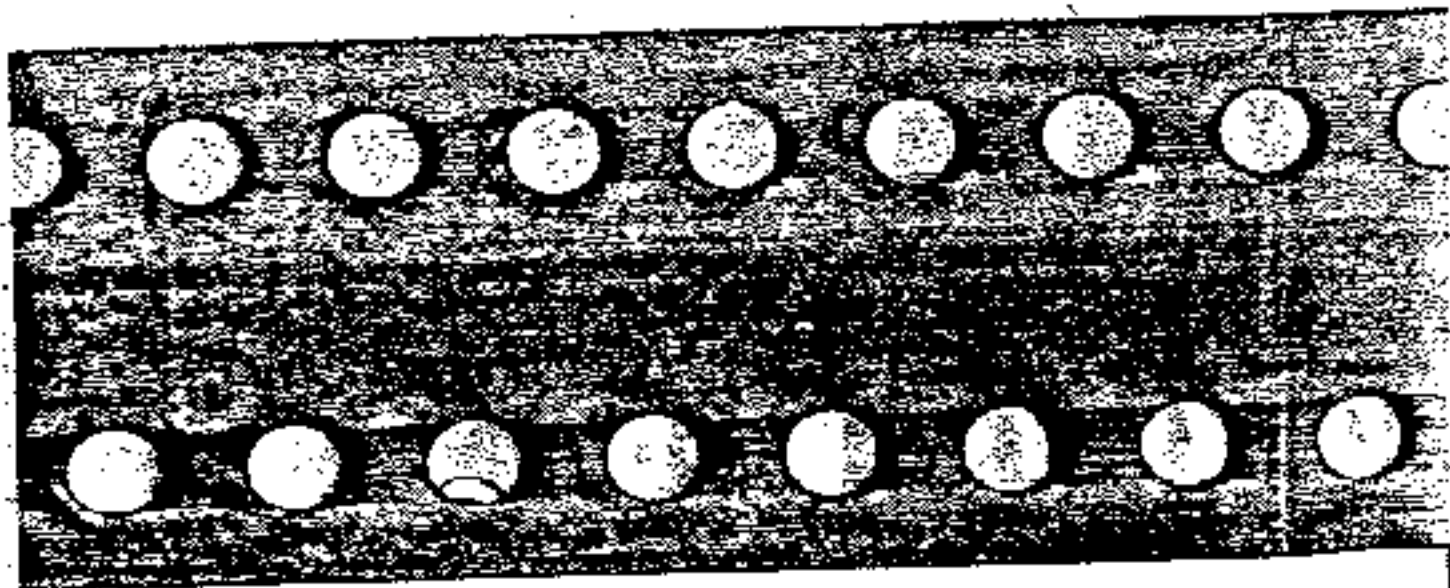
FADE OUT

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT



FBI (Live Act 1)
8244-094-C - Episode 2
Doug Duitsman - 10/14/57

1

INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM.
INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL
BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP
FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk
with feet propped on top. Seated to the side is Tommy Cole
dressed in his gangster clothes of yesterday. He's handcuffed
to Dirk's left hand. Dirk looking at Tommy.

PAGE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy
follows)

Special Agent Dirk Metzger at your
service...and this is...

(holds up
cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk,
Tommy follows)

I've got a couple of more cases to show
you today as we continue our "behind-the-
scenes" look at the FBI. But first, let's
see how you did on yesterday's "open eyes"
case. Tommy...you'll remember...was our
star. One of the first things you should
have spotted was his hat...

(points to
each item)

...he was also wearing a dress shirt,
dark tie, sport coat with turned-up
collar, handkerchief in his breast pocket.
He was carrying a toy machine gun...his
right thumb was bandaged, and he had this
big ring on his left hand. If you got all
eight, call yourself a super G-man. But
if you also guessed his weight at around
135 pounds and his age at about 15, consider
yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game,
you're a free man now!

TOMMY

If you don't mind, I'd like to stay --
I want to see more!

(CONTINUED)

94-4-4667-21
ENCLOSURE

FBI (Narration)
8244-094-C - Episode 2
Doug Duitsman - 10/11/57

SCENE

1 meet man

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE 145 MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 ES room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY. EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEEDY OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS WITHOUT EVER LEAVING HER SEAT!

MEDIUM SHOT : Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

SCENE

NARRATION

9 HS push button

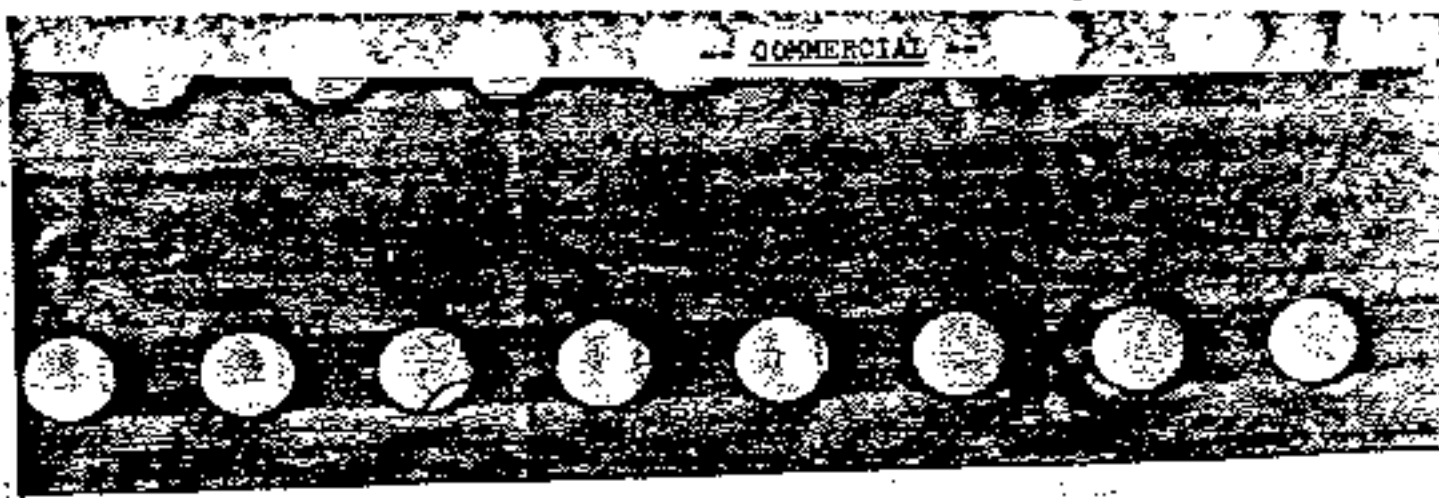
HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL, IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)

COMMERCIAL





11 photo section

(fade in)

● NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE, ONLY ONE CARD IS KEPT ON FILE WITH THE FBI. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES. BECAUSE AFTER THE JACKET IS ASSEMBLED IT IS RETURNED TO THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT'S CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSEN SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENENARRATION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT -- THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARRED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY.

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY RING EARLY IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE, IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.

END OF EPISODE 2

FBI (Live Act 2)
8244-094-C - Episode 3
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE.
FULL SHOP - Dirk is leaning over desk rummaging through papers, looking under books, etc. There's a long printed necktie in the middle drawer, out of sight.

FADE IN

DIRK
(muttering to himself)
I know it's here someplace...
(looks up to discover audience)
...Oh, hi, everyone. I'll be right with you.
(continues search, finally pulls out middle drawer)
Here it is...
(pulls out tie)
...One of the clues in today's big case.
(starts around to front of desk)
If you missed our first two episodes, my name is Dirk Metzger...
(jumps up and sits on desk)
...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK
(continuing)
You know, the collecting and safe keeping of evidence...
(gestures with tie)
is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.
(jumps down off desk)
In gathering my story on the FBI...
(starts back around desk)
...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

94-4-4667-21
ENCLOSURE

FADE OUT

NARRATION

SCENE

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE HECKLE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN -- A .45 AUTOMATIC. (pause) BY NOW I KNOW HOW TO HANDLE ONE, THANKS TO AGENT HELL BACK AT THE FIRING RANGE.

6 drops out clip

THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.

7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS WOULDN'T BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB. BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON, D. C. THE AGENT IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A GRANDSON OR GRANDDAUGHTER WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Duff

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED-BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. -- BE QUIET AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. THIS FILE CONTAINS ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

NARRATIONSCENE

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISFELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, A CRIMINAL ALWAYS MAKES A MISTAKE!

(fade out)

--COMMERCIAL--

(fade in)

FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK

We're just beginning to see how the FBI Laboratory helps in catching criminals. To find out more, let's get back to the case of THE BUNGLED BANK ROBBERY.

FADE OUT

13 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI
LABORATORY IN WASHINGTON, D.C. AGENT BIDEZ AND I WENT
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. NOW, THEY
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. - BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoe

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket


THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



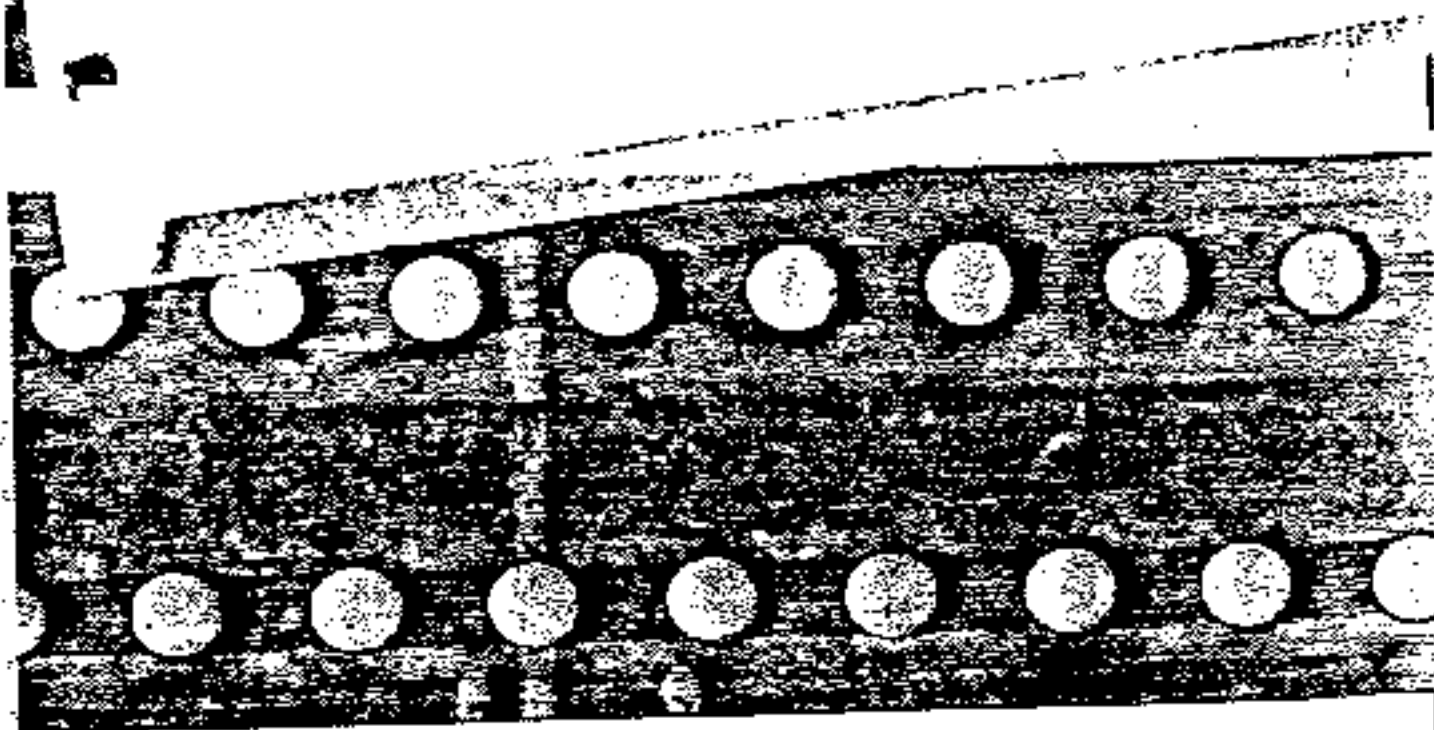
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a
big job keeping our country safe to live
in. Tomorrow, we'll go looking for clues...
and follow FBI agents step by step as they
track down a bank robber. I hope you'll
join me then. So long.

FADE OUT



Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: October 28, 1957

FROM : SAC, Los Angeles (94-274)

SUBJECT: MOTION PICTURE RE FBI
WALT DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

94-4-4667-20
Rebulet October 22, 1957.

The contents of the blind memorandum regarding the above-captioned program were discussed in detail with Mr. WILLIAM C. PARK, News Reel Editor, and Mr. DOUGLAS DUTSMAN, News Reel Staff Writer, who composed the script for the film, by Special Agent JOHN M. CASHEL at Disney Productions, on October 25, 1957. The changes suggested were reviewed and made in the film script.

Regarding the introduction of DIRK to a Special Agent in Episode 2, Scene 20, and then initially again introducing this agent to DIRK in Episode 3, Scene 12, PARK and DUTSMAN believed that the episodes could be made logical by making the initial introduction in Episode 2, Scene 20, and then when the subsequent meeting occurs between DIRK and the agent in Episode 3, Scene 12, the agent could be identified as an agent friend and the occasion of their previous meeting would be referred to. By handling the revision in this manner, it was believed that logic could be accomplished without undertaking major changes in the sequence.

Both Disney executives indicated that any subsequent changes which might be desired by the Bureau in connection with this program would be readily undertaken. It was their opinion that no retakes of scenes will be necessary in order to accomplish the suggested changes.

2-Bureau
1-Los Angeles
JMC:mab
(3)

EX-132

RECORDED - 20

10 NOV 1957

76 NOV 20 1957

CHIEF REC

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: December 9, 1957

FROM : M. A. Jones

SUBJECT: TELEVISION SERIES RE FBI
WALT DISNEY PRODUCTIONS

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

You will recall that we cooperated with the Walt Disney people in the production of four television programs to appear on the "Mickey Mouse Club." Mr. Hugo Johnson, the Disney representative in Washington, called SA Murphy today and said that these programs are definitely scheduled and will appear on January 24, 27, 28 and 29, 1958.

Mr. Johnson further advised Murphy that 16 millimeter films of these programs will be made available to the Bureau about two to three weeks prior to broadcast for viewing by the Director. These films will have the full musical score and the narration.

RECOMMENDATION:

For information.

JTM:cag
(3)

94-4-4667-22X0

94-1-222

94-1-222-111

RECORDED - 95

12 DEC 12 1957

INDEXED - 95

64 DEC 17 1957

CRIMINAL

WALT DISNEY

December 10, 1957

Mr. Tolson ✓
Mr. Boardman ✓
Mr. Nichols ✓
Mr. Belmont ✓
Mr. Ladd ✓
Mr. Clegg ✓
Mr. Glavin ✓
Mr. Harbo ✓
Mr. Rosen ✓
Mr. Tracy ✓
Mr. Egan ✓
Mr. Gurnea ✓
Mr. Hendon ✓
Mr. Jones ✓
Mr. Mumford ✓
Mr. Quinn ✓
Mr. Nease ✓
Miss Gandy ✓
✓ *[Signature]*

Dear Mr. Hoover -

Thank you sincerely for the unstinted cooperation you and your executives extended to Hugo Johnson in setting up and shooting our series on the Federal Bureau of Investigation. We are especially grateful to your reviewing committee and to the splendid cooperation we have received from your Los Angeles office agents, Messrs. Brown and Cashel.

As soon as our processing is completed, our Newsreel Unit will be forwarding a print of the releases for you to retain, and if you desire, screen for members of your staff.

Thanks to your cooperation, I believe and hope that the films Hugo made will bring to the youngsters of the country an understanding at least of the basics of Federal Bureau of Investigation functions.

Again, my sincere thanks.

Sincerely,

[Signature]
Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington 25, D. C.

*Re: [unclear]
Disney chg
on 12-16-57
ack: 12/16/57
JTM*

RECORDED-18
INDEXED-18
94-4-4667-23
15 DEC 18 1957
12/13/57
DP

The series Mr. Disney refers to are Mickey Mouse shorts for children.

PEPS FILES

WASHINGTON SERIES SCHEDULE

<u>TITLE</u>	<u>AIRDATE</u>
INSIDE REPORT ON WASHINGTON	
Part I - Federal Bureau of Investigation Episode I	1/24/58
Part II - Federal Bureau of Investigation Episode II	1/27/58
Part III- Federal Bureau of Investigation Episode III	1/28/58
Part IV - Federal Bureau of Investigation Episode IV	1/29/58
Part V - Congress - Episode I	1/30/58
Part VI - Congress - Episode II	1/31/58
Part VII- Money - Episode I	2/3/58
Part VIII- Money - Episode II	2/4/58
Part IX - Money - Episode III	2/5/58
Part X - White House - Episode I	2/6/58
Part XI - White House - Episode II	2/7/58

94-4-4667-23
ENCLOSURE

December 16, 1957

INDEXED-18

RECORDED-18 94-4-4667-23

Mr. Walt Disney
2400 South Alameda Avenue
Burbank, California

Dear Mr. Disney:

I received your letter of December 10 with the schedule for the forthcoming series of television films on the FBI. It was a pleasure to be able to work with a gentleman of Mr. Hugo Johnson's caliber, and I am certain that this series of four programs will do much to further understanding of the FBI on the part of America's youth.

It was good to read your kind words concerning Special Agent in Charge Donald K. Brown and Special Agent John M. Cashel of our Los Angeles Office. We are all looking forward to seeing the finished film, and it is most kind of you to make it available to us.

Sincerely yours,

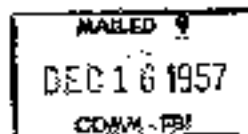
J. Edgar Hoover

2 cc's - Los Angeles, with two copies of incoming.
cc - Personnel file of SAC D. K. Brown, with copy of incoming.
cc - Personnel file of SA John M. Cashel, with copy of incoming.

NOTE: Series of four twelve minute films concerning the FBI will be shown on "Mickey Mouse Club" of American Broadcasting Co. Network on January 24, 27, 28 and 29, 1958. Hugo Johnson was in charge of filming these shorts and is very friendly to the Bureau. SAC D. K. Brown EOD 1/10/38 as SA, assigned Los Angeles, GS-16. SA John M. Cashel EOD 4/7/41 as SA, assigned Los Angeles, GS-13.

JTM:ief

(8)



DEC 26 1957

MAIL ROOM ☐

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

DEC 16 3 35 PM '57
REC'D-READING ROOM
FBI

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI

DATE: 1/9/58

OK FROM : SAC, Los Angeles (94-274)

SUBJECT: MICKEY MOUSE TELEVISION PROGRAM
WALT DISNEY PRODUCTIONS
RESEARCH (Crime Records)

Mr. Bill Walsh, Producer of the Mickey Mouse television program for Walt Disney Productions, Inc., 2400 West Alameda, Burbank, California, advised that the programs prepared for the Mickey Mouse newsreel, wherein the FBI is featured, will be shown in four segments to commence with the program of Friday, January 24, 1958, and conclude with the program of Wednesday, January 29, 1958.

The Mickey Mouse Club program is televised weekly, Monday through Friday, over the American Broadcasting Company network. It is viewed between 5:30 and 6:00 P.M. PST.

This matter is being brought to the Bureau's attention for its information and possible publication among employees.

(3)
DKB:AB
2 - Bureau (AIR MAIL)
1 - Los Angeles

*Noted
cc detailed
4237 JTW (4)*

RECORDED - 1

EX - 117

94-4-4667-24
JAN 14 1958

CRIME RECORDS

JAN 13 1958

20
JAN 15 1958

(C) TELEVISION PROGRAMS CONCERNING FBI -- The Bureau cooperated in the production of four films for television aimed at a young audience. These films will be shown over the facilities of the American Broadcasting Company's television network on Walt Disney's "Mickey Mouse Club" on January 24, 27, 28, and 29, 1958. The dates of these telecasts should be brought to the attention of your personnel in order that their friends and families might view these programs.

1/14/58

SAC LETTER NO. 58-2

1 94-4-4667-
NOT RECORDED
199 JAN 17 1958

6-11-58 *RE*

6-11-58

ORIGINAL COPY FILED IN 100-4-4667-1

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *WAT*

DATE: January 24, 1958

FROM : M. A. Jones *MAJ*SUBJECT: DISNEYLAND FILMS *Disney*

WAT

Tolson	_____
Belmont	_____
Mohr	_____
Parsons	_____
Rosen	_____
Tamm	_____
Trotter	_____
Nease	_____
Tele. Room	_____
Holloman	_____
Gandy	_____

Mr. Tolson asked to be advised of the time when the photographs were taken of the Director in connection with the Disney films.

On May 15, 1957, young Dirk Metzger, a Boy Scout, came into the Bureau and was photographed with the Director.

Young Dirk, who is the son of a Marine officer, is under contract with Disney Studios to do this particular series.

In fact, young Dirk has done a long series with the Disney Studios, including travel over Europe and visiting interesting places in the United States.

Our series begins a new set of episodes for young Dirk for young TV viewers. It is called the Washington series and begins with the four parts dealing with the FBI and then has two parts on Congress, three parts on the making of money and two parts on the White House.

The Director will recall that young Dirk is a personable young man who has a very fine voice.

ECK:grs
(3)

RECORDED - 95

INDEXED - 95

EX-135

94-4-4667-25

16 JAN 28 1958

(SEE ADDENDUM PAGE 2)

CRIME/NEO

60 JAN 29 1958

ADDENDUM: (CDD:jmr) 1-24-58

Apparently our protest with Disney Studios took effect. You will recall that this protest was made in view of the studios' failing to comply with an agreement to have the finished film here in time for us to see it before the TV program this afternoon 5:30 to 6 P.M. Hugo Johnson, local manager, Disney Studios, advised at 9:45 A.M. this morning that he was en route to the airport where he would pick up the film and would have it back to us no later than 10:45 A.M. this morning. We have arranged an immediate viewing of the film and you, of course, will be advised telephonically when all arrangements are in order. Luther Huston will be invited to view the film at this time,

1
Received @
11:40 a.m.
& film is
good piece -
Mr. Tolson,
Huston, Rosen ✓
& St. Louis
Hester -
W. J. H.

D

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *YAT*

DATE: January 22, 1958

FROM : M. A. Jones *Y*

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson ☒
 Nichols ☒
 Boardman ☐
 Belmont ☐
 Mohr ☐
 Parsons ☐
 Rosen ☐
 Tamm ☐
 Trotter ☐
 Nease ☐
 Tele. Room ☐
 Holloman ☐
 Gandy ☐

As you know, the Walt Disney series which we have been working on for some time will begin this Friday afternoon and will be continued next week.

We have seen and approved rough cuts of these movies but we have not seen a final cut.

We have through Hugo Johnson, the local Disney representative, been trying for some weeks to get copies of the films so that we might show them to Luther Huston, the new Public Information Officer. Johnson, despite tremendous effort on his part, has not been able to get copies here to Washington so finally in desperation we called SAC Brown and he is trying to get a copy on plane tonight so we might have it in the morning.

If a copy is not available or if some difficulty arises, we will, of course tell Huston about the program.

RECOMMENDATION:

You will be kept advised.

ECK:grs
 (3)

RECORDED - 17

INDEXED - 17

135

94-4-4667-26

JAN 30 1958

(SEE ADDENDUM PAGE 2)

*memo Nease to
 Tolson 1-23-58*

CDS / Jmw

63 JAN 31 1958

*file
 4
 Jmw*

ADDENDUM: (CDD:jmr) 1-22-58

ASAC Bachman called. The Disney Studios have advised that our portion of the program has already been set up on reels and represents 10 minutes of each reel. The studio could begin work immediately, cutting out our portion of the film, having copies made, and put it on a plane at 11:45 A.M. tomorrow, 1-23-58, which would arrive in Washington at 9:45 P.M. the same date. In view of the above, Bachman was advised to forget the matter. We will naturally protest through Hugo Johnson, the local Disney representative, and most certainly will take this treatment into consideration the next time the Disney Studios ask for cooperation. Luther Huston will be advised the first thing tomorrow morning of this matter.

- 293 ✓ L
1. Do so promptly.
 2. Did we have a definite understanding with Disney Studios to see the films before clearance?
- K

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson ☒
Boardman ☒
Belmont ☒
Mohr ☒
Nease ☒
Parsons ☒
Rosen ☒
Tamm ☒
Trotter ☒
Clegg ☒
Tele. Room ☒
Holloman ☒
Gandy ☒

On my memorandum 1-22-58, the Director noted that we should promptly notify Luther Huston of the mishandling of the "master film" of the FBI portion of the Disney program which is to be shown Friday afternoon 1-24-58, from 5:30 P.M. to 6 P.M. As reflected in my memorandum this morning to you, I had Messrs. DeLoach and Kemper inform Mr. Huston fully of this matter. Referenced memorandum also reflected the protest made through Hugo Johnson, the local Disney representative.

The Director also inquired as to whether we had a definite understanding with Disney Studios to see the films before clearance. We had been assured of this fact. To be more specific, the film was to arrive no later than last Monday, 1-20-58. We were assured of this fact after contacting Johnson on a number of occasions. Obviously, the mishandling on the part of the Disney Studios and failure to live up to their agreement will be taken into consideration when future approaches are made to the Bureau by this outfit.

To be completely certain that we had a definite commitment, a file check has been made and reflects a memorandum dated October 18, 1957, wherein Mr. Hugo Johnson, as mentioned above, is quoted as saying while at the Bureau October 17, 1957, "After the sound track is synchronized with the film, the films will be sent back for your viewing."

*No further cooperation
is to be extended the
Disney Studios.*

RECORDED - 17
INDEXED - 17

JAN 30 1958

44-4667-227

cc-Mr. Jones
CDD:jmr
(3)

65 JAN 21 1958

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *NY*

DATE: January 10, 1958

FROM : M. A. Jones

SUBJECT: TELEVISION PROGRAMS CONCERNING FBI
~~"MICKEY MOUSE CLUB"~~
 AMERICAN BROADCASTING COMPANY

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

You will recall that the Bureau cooperated in the production of four 12-minute television films for use on Walt Disney's "Mickey Mouse Club." These films are aimed at a young audience and this is a good outlet. We have only seen the rough unedited film to date; however, the finished films, complete with sound track and musical score, should arrive next week for review at the Bureau. These finished films incorporate the changes suggested following the viewing of the unedited film.

It is felt that the attached Letter to All SAC's should be sent advising them of the fact that this series of programs concerning the FBI will appear on the American Broadcasting Company television network on January 24, 27, 28, and 29, 1958.

RECOMMENDATION:

It is recommended that the attached Letter to All SAC's advising them of these programs should be sent.

Enclosure *sent 1-13-58*

JTM:cag

(2)

we will advise Letter

to [unclear] to [unclear] these

SEARCHED
INDEXED

RECORDED - 7

EX-131

94-4-4667-28
 JAN 14 1958

JTM
1-14-58

FEB 7 1958

CLASO Ref.

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

DISNEY, WALT PRODUCTIONS

SUBJECT: DISNEYLAND TELEVISION PROGRAM
5:30 to 6 P.M., 1-24-58

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Nease _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

I had DeLoach and Kemper see Luther Huston of the Department the first thing this morning to tell him that we had originally planned to show him the finished film concerning the Disneyland program which will be shown from 5:30 to 6 P.M., 1-24-58. Huston was told that we had seen rough cuts of the film and, of course, had supervised the entire project. There were no objectionable features involved; however, one or two slight changes were necessary. The finished film was to be forwarded to the FBI to arrive here on Monday, 1-20-58. As stated in my memorandum last night, 1-22-58, the Disney people had not "fulfilled their agreement" of forwarding the finished film to us. We called our Los Angeles Office and ascertained the film could not possibly arrive until 9:45 P.M. tonight, 1-23-58.

Huston stated he understood and that inasmuch as there were no policy angles involved, he felt certain there was no reason for him to review the film.

We have naturally protested the above matter with Hugo Johnson, the local Disney representative. Johnson was most upset at his company's failure to comply with the terms of our original agreement.

While talking with Huston, he referred to last week's staff conference at which time the Attorney General briefly threw out a few remarks concerning possible television commitments for the future. Huston stated the Attorney General was home on sick leave today but would no doubt be back tomorrow in time for the staff conference. He is in hopes the Attorney General will discuss fully matters concerning television at that time. Huston next stated that the Attorney General had already committed the Department to television programs with Mr. Sam Belew (ph.) of the "Navy Log" program and also with York Productions. (This, of course, represents the negotiations as instituted by Jerry Lewis, the unscrupulous actor, with the Department in August, 1957. We had been led to believe by Fred Mullen and by Attorney General Brownell, who

cc-Mr. Jones
CDD:jmr
(3)

52 FEB 5 1958

RECORDED - 17

INDEXED - 17

151-13

94-44667-29

13 JAN 24 1958

CRIMINAL REC.

Memorandum to Mr. Tolson from G. A. Nease
Re: Disneyland Television Program

told the Director on September 5, that the Department had no intention of going ahead with this. Huston, of course, may be completely wrong in naming York Productions but the above facts are verbatim as they were set forth by him in conversation with Bureau representatives.) He indicated that the Immigration and Naturalization Service had already initiated a program with the "Navy Log" people and that Sam Belew had come down here from New York for a stay of approximately 10 days in order to get the pilot film underway. Belew has now returned to New York in order to procure additional funds inasmuch as some of film had to be made in the Everglades of Florida. The above facts, of course, indicate that the Attorney General has already made commitments of which the FBI was not aware.

DeLoach and Kemper took this opportunity to point out to Huston our commitments insofar as "The FBI Story" is concerned. Huston asked whether we were in production. He was told that we were not, that there had not been a final approval of the script, that quite naturally when there was final approval the Director would have the script sent over to him for approval on a Departmental basis. Huston then indicated that he realized that it would be extremely difficult for the FBI to participate in a television program at this time in view of the movie commitments.

Huston injected into the conversation several remarks of the Attorney General which reflected that it would be absolutely necessary for a Departmental representative to be used on a full-time basis in the future for television programs alone. He stated that the Attorney General was somewhat worried about this situation inasmuch as he feared to go before congressional appropriations committees with the record reflecting a man (or men) was being used full time for television purposes. Huston stated he didn't know how the Attorney General was going to get around this fact but that he himself (Huston) would not be able to fully supervise the programs the Attorney General had mapped out but, to the contrary, would merely remain in a general supervisory capacity.

They will need a large staff

Huston appeared to be quite sympathetic to the fact that we are heavily committed from the standpoint of the movie and, therefore, would have little time for television commitments. On the other hand, it may be that the Attorney General, in the staff conference tomorrow, will broach the subject of television commitments and attempt to get the FBI involved.

ACTION:

For information.

[Handwritten initials and signatures]

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 23, 1958

FROM : M. A. Jones

~~FURNISH~~ MECKEY MOUSE CLUB

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

The Director will recall that we cooperated with Walt Disney in making four 10-minute shorts for the "Mickey Mouse Club."

The first one will be Friday afternoon at 5:30 P. M. over Station WMAL, Channel 7. Others will follow Monday, January 27, 28, and 29 at the same time.

The Director, according to the schedule which we have, will appear on the first program.

After meeting with the Director, Dirk, the young boy who plays the part, goes right to Quantico and there is a sequence dealing with firearms training.

The other three sequences will probably be in this order:

Monday, a visit to the FBI Identification Division.

by Tuesday, a visit to Quantico for a crime scene search which will be followed by a visit to the Laboratory to see the examination of evidence.

The Wednesday sequence will be a follow up of Tuesday and will continue in the Laboratory.

cc - Mr. Nease
cc - Mr. DeLoach
cc - Mr. Holloman

ECK:grs
(5)

INDEXED, 75

RECORDED - 75

Ex-135

2 JAN 30 1958

January 30, 1958

Geo 2,

Mrs. Robert F. Finnell
1521 Kanawha Street
Adelphi, Maryland

Dear Mrs. Finnell:

Now that the Walt Disney series on the "Mickey Mouse Club" has been completed, I wanted to drop you a note and thank you for calling last Friday and indicating your pleasure in connection with the program.

I thought that the whole series was exceptionally fine in that it gave very young people an excellent concept of the operations of the FBI.

Sincerely yours,
J. Edgar Hoover

EX-146

INDEXED - 79
RECORDED - 79

ECK:grs
(3)

REC'D-READING ROOM
FBI

JAN 31 4 10 PM '58

11 JAN 31 1958

Le B

MAILED 4 19
JAN 30 1958
COMM-FBI

NOTE: Mrs. Robert F. Finnell, wife of employee in Director's telephone room, called, 1/24/58, that she had viewed the Walt Disney "Mickey Mouse Club" TV program and film clip on FBI was excellent; that the sequence in the Director's office was very impressive and found films of firearms and defensive training at Quantico most interesting and she was looking forward to the next installment.

Tolson _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

196
65
MAIL ROOM ☐

WALT DISNEY

January 20, 1961

Mr. Tolson	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Malone	✓
Mr. McGuire	✓
Mr. Rosen	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

Dear Mr. Hoover -

Mr. William Simon, agent in charge of the Los Angeles F.B.I. office, came in to see me yesterday and presented me with a copy of your book, **MASTERS OF DECEIT**. I sincerely appreciate this personally inscribed copy which will be a welcome addition to my collection of autographed books for my personal library.

I wish to take this opportunity to express my appreciation as a citizen for what you have done and the fight which you are continually waging for the protection of our way of life.

With deepest respect and admiration, and again, many thanks.

Sincerely,



Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington, D. C.

WD:mc

REC-36

44-4-4667-32

17 JAN 24 1961

63 JAN 27 1961

Thank you for the book
JAN 24 1961

330

PERSONALITY PARADE

Dirk Metzger Works for Walt Disney

With Dirk Metzger, it's a case of whether he's more than he's been seen.

Dirk is a freshman at Wakefield High School in Arlington. But at 14, he's also an "international figure." Through Dirk's eyes TV audiences in various parts of the world have seen London and Washington.

Dirk was going to an American school in England three years ago when his father, Marine Col. Louis Metzger, was stationed in London. From the seventh-grade class of 28 boys, Dirk was picked by the Walt Disney studios to make 30 15-minute travelogues for the Mickey Mouse television show.

For one-and-a-half years, Dirk spent his week ends being filmed in and around London. The movie cameras rolled as Dirk visited secret tunnels of a pirate's cove; took a lesson in roof thatching; watched wild ponies in the west of England; and talked to a "wizy sheepherder with a mouthful of tooth."

"But the most fun was riding a canal boat from Manchester to London," says Dirk.

Dirk was asked to stay on in England and make more films after his family returned to the United States. He declined and doesn't regret it. "London is an adult town. America is better in every way," says the California-born teen-ager.

Besides when the Disney studios decided to do another series—this time on Washington—and they found Dirk was living in Arlington, Dirk was back in business.

With the cameras on him, Dirk was filmed with President Eisenhower, Vice President Nixon, J. Edgar Hoover, and other Government officials as he visited various Washington landmarks.

"I worked a couple of weeks

in the President's quiet office," Dirk recalls. "Then the President talked to me for eight minutes instead of two. He asked me quite a few questions, like what does my father do. The President was really terrific and so nice—nothing but the best. He told me about his Bureau of the Budget. I wasn't too interested in that. He also said two of his grandchildren watched the Mickey Mouse show."

Later, Dirk spent two "fabulous" weeks in Hollywood recording the commentary for the series in his clear, direct voice that bears no trace of any accent.

At Wakefield, Dirk's classmates were quick to recognize him. "I didn't advertise too much," Dirk says, "but sometimes I sort of put it in the face. There's always some Mickey Mouse show viewer at school who yells, 'Hey, you forgot your ears.' Others just say in a surprised voice, 'Aren't you Dirk Metzger?'"

And does starring in TV films affect his popularity with girls?

"Aw—girls," says Dirk. "They aren't that important to me—yet!"

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Nease _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Clayton _____
Tele. Room _____
Holloman _____
Gandy _____

Wash. Post and Times Herald _____
Wash. News _____
Wash. Star _____
N. Y. Herald Tribune _____
N. Y. Journal-American _____
N. Y. Mirror _____
N. Y. Daily News _____
N. Y. Times _____
Daily Worker _____
The Worker _____
New Leader _____

Date: APR 13 1958

53 APR 18 1958

F 274

EX-110

NOT RECORDED
170 APR 15 1958



LETTERS OF COMMENDATION—In his bedroom at 2709 South Hayes street, Arlington, Dirk Metzger reads mail from President Eisenhower and FBI Director J. Edgar Hoover, praising

him for his role in Walt Disney's television film, "Inside Report on Washington." Dirk did "a fine job," the President said.—Star Staff
Photos by Paul Schmick



WITH HIS BOSS—While in Hollywood, Dirk was photographed with his boss, Walt Disney, and shown through his studios. "I was also treated to 12 hours at Disneyland and a free lunch at a table next to Rust-Lan-
~~vester~~ and his kids," he says. "It was fabulous."



RETAKE—"I must have walked up and down the Capitol steps 24 times for the camera," Dirk says.



GOT IT!—Dirk is baseball manager for the junior varsity.

Geo. Washington Award Given Walt Disney

Valley Forge, Pa., Feb. 24.—Walt Disney has been named to receive The George Washington Award, highest honor of Freedom Foundation, March 8, at Palm Springs.

Citation reads, in part: "For his educational wisdom and patriotic dedication in advancing the concept of Freedom under God." He is
(Continued on Page 7)

(Continued from Page 1)
first showbiz figure to receive the top award.

Alexander Hamilton Award for Economic Education On Dynamic Capitalism went to CBS-TV for "Money Talk" series. Principal radio award was won by NBC and New York University for the "Democracy In America" series.

Principal tv award went to The Lutheran Church, Missouri Synod, for the "Destination Unknown" song of its "This Is The Life" series. Principal film award went to Westco Steel Co., Weirton, W. Va., and Dept. of West Va. American Legion for 1954 film, "Men Of Tomorrow."

"Daily Variety"

FEB 25 1963

80-294-30

b-6

RADEVIEW

By DON CARL GILLET

THERE is no happier bunch of workers in the film capital than those at the Disney Studio. It's a rather unique operation, dominated by a personality — Walt Disney himself, of course—who not only has won renown as a producer of wholesome entertainment for the entire family but also developed a family spirit throughout his continually expanding organization.

One of Walt Disney's most rewarding policies is that he does not sit in an ivory tower and just push buttons that turn on others to do the work, but besides being a working creator who personally tailors all his productions he is one top boss whose door always is open to any employee with an idea to submit. This may take up a lot of his valuable time listening to impractical suggestions, but if there's just one good idea in every 100 it can put him well ahead. Equally important, he maintains the family spirit in his organization—the loyalty and teamwork that figure in final results.

This open-door policy for the young members of the staff is particularly valuable because that's the best way to keep in touch with fast-changing tastes, moods and sentiments of the rank and file who make up the bulk of today's boxoffice customers, and who will be the audiences of tomorrow. You can't do this by guesswork or by the conclusions of psychologists incubated in private studies, who don't see, feel and react to things the same way as young folks do. Too many oldsters think only in terms of what youngsters should want, instead of recognizing what they do want.

Among the greatest enthusiasts on the Disney lot are the lads who took cinema courses in college and now are being given a real chance to show their stuff. They find the Disney technique of encouragement a special incentive. If Walt Disney isn't quite satisfied with the way an assignment has been carried out, he doesn't yell out condemnation but acknowledges the effort made and gently suggests some other things that might be tried.

These are just a few of the human principles that make the Disney organization such an unusual team, able to turn out so many fine films that are the despair of imitators. Walt Disney has said he has no formula. But many of his practical are evident and can be imitated by others with profit. He also contends there are no shortcuts, only hard work. And there's no law against hard work.

"The Hollywood Reporter"

FEB 20 1953

Reel 1

80-294-31

b-6

UNITED STATES GOVERNMENT

Memorandum

TO : FILE (80-294)

FROM : SAC W. G. SIMON

SUBJECT: WALT DISNEY
SAC CONTACT

DATE: 2/13/64

On 2/7/64 SAC SIMON sent out letters of appreciation for the support of each SAC contact and requesting continuance of that support for SAC GRAPP.

WGS: [redacted] b-6

80-294-32

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 10 1964	
FBI - LOS ANGELES	
b-6	

80-294*
+ mlp

Hospital Honoring Film Personalities

Walt Disney, Herbert I. Yates and Mrs. Nathan J. Blumberg will be among local community leaders being honored Feb. 3 at a dinner in the auditorium of St. Joseph Hospital, Burbank, for their long terms of active service in behalf of the hospital. They will be elected to honorary membership on the hospital's advisory board.

"The Hollywood Reporter"

JAN 16 1954

Page 5 col 1

80-294-33

b-6

6

June 15, 1964

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions, Inc.
500 Buena Vista Boulevard
Burbank, California

Dear Walt:

I want to thank you for a most enjoyable luncheon last Friday. It was a distinct pleasure to visit with you and members of your staff. Through your conversation I am certain that I gained an unusual insight into the entertainment industry and its relationship to the youth of today.

I am looking forward to frequent visits with you in the future.

With best wishes and kindest regards,

Sincerely yours,

Walt

(2)
80-294

b-6

SEARCHED
INDEXED
SERIALIZED
FILED

80-294-34

34
2/24/61

airtel

To: SAC, Los Angeles

From: Director, FBI

MOON PILOT
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

The 2/20/61 edition of the "New York Daily News" indicated in Hedda Hopper's column, "Hollywood," that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith."

The Bureau has no information regarding this motion picture. It is desired that discreet inquiries be made to determine the nature of the script and how the FBI Agent is portrayed. Suairtel results of preliminary discreet inquiries under the above caption no later than 3/3/61.

MAILED 31
FEB 24 1961
COMM-FBI

1 - Mr. DeLoach
Follow-up made for 3/6/61

Tolson _____
Parsons _____
Mohr _____
Belmont _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

GEM:paw
(6)

ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐

50 MAR 6 1961

REC-55 94-4-4667-33

MAR 2 1961

Hollywood

By NEDDA HOPPER

Hollywood, Feb. 19.—Moss Hart and Kitty Carlisle (he calls her the Rock) return to New York next week after a glorious rest in Palm Springs. I asked whom he wanted for his play, "Act One." Said he, "I have absolutely no control over it. I had no idea, nor had Bennett Cerf, of its eventual success so I sold it quickly to Josh Logan, who's not only a friend but has great taste. His wife, Nedda, had read part of the manuscript. She had more faith than I. After all, what is an author? Remember when you and I went to the premiere of 'Lady in the Dark' in Hollywood and there were no seats for us? I wasn't surprised they'd forgotten me but didn't think they'd dare do that to you."

Then I told him of a conversation I'd had with Kitty before she decided to marry him. "What are you waiting for, a king or something?" I asked. Moss said, "She got a king. I'm nature's nobleman."

Henry Weinstein, producing "Tender Is the Night" with Jennifer Jones, offered Sid Caesar the meaty role of Abe North, a guy with two musicals on Broadway who says one is good and the other bad. It's a bright, funny part and Weinstein hopes Sid accepts.

Edmund O'Brien plays the FBI agent in Walt Disney's "Moon Pilot" with Tom Tryon and Brian Keith. Disney's "Moon Pilot" with Tom Tryon and Brian Keith.

The Sanderses on the Move

George Sanders paid Richard Brooks \$175,000 for his bachelor home where he and Brenda have been living. Now they've rented it to Dick Powell for a year.



George Sanders, Jennifer Jones and Marcel Marceau

Before the Sanders move on they'll give a wedding for Sylvia Ashley, which reminded me of the following:

Bill Fyre told me about a dinner at his home some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hell and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fight." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

Tolson _____
 Parsons _____
 Mohr _____
 Belmont _____
 Callahan _____
 Conrad _____
 DeLoach ☒
 Evans _____
 Malone _____
 Rosen _____
 Tavel _____
 Trotter _____
 W.C. Sullivan _____
 Tele Room _____
 Ingram _____
 Gandy _____

Kashner

file 18/9

The Washington Post and Times Herald _____
 The Washington Daily News _____
 The Evening Star _____
 New York Herald Tribune _____
 New York Journal-American _____
 New York Mirror _____
 New York Daily News _____
 New York Post _____
 The New York Times _____
 The Worker _____
 The New Leader _____
 The Wall Street Journal _____
 Date _____

FEB 20 1961

96-4-4667-33
 ENCLOSURE

Bill Fyre told me about a dinner at his home some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hell and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fight." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

A Royal Good Time for Prince

David Niven took his house guests, Grace and Prince Rainier, to the Olden in Gstaad, Switzerland. When they tired of dancing, the prince took over the drums in the orchestra and David the bass fiddle.

Joe Cotton plays the professor in the "Bus Stop" pilot, and his wife, Pat, not only plays the witch but also a fairy queen in a Shirley Temple show.

You might call this Frenchmen's revenge. Since so many Americans make films in Paris, three Frenchmen decided to make one here with Jacques Bergerac as star. Marcel Marceau wrote the story, and Jean Renoir directs. It's titled "Hope in New York." The Bergeracs are entertaining the new French governor of Tahiti, Aime Gramalde, who's now en route there.

Dina Merrill will be back next week to guest-star for Bill Dozier in "The Expendables" pilot, which stars Mike Connors of "Tightrope" series fame.

Berniece Givgold took a year's lease on an apartment at the Ronda apartments; she doesn't know it but that street is referred to as the haunt of the Haystack rat pack.

Pamlette Goddard goes to Phoenix for "The Man Who Came to Dinner." That play may be a bit dated, but she sure isn't. The Kingston Trio had itself a ball in Sydney and Brisbane, Australia.

FBI

Date: 2/23/61

Transmit the following in _____

(Type in plain text or code)

AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson ✓
 Mr. DeLoach ✓
 Mr. Mohr ✓
 Mr. Bishop ✓
 Mr. Casper ✓
 Mr. Callahan ✓
 Mr. Conrad ✓
 Mr. Felt ✓
 Mr. Gale ✓
 Mr. Rosen ✓
 Mr. Sullivan ✓
 Mr. Tavel ✓
 Mr. Trotter ✓
 Mr. Tele. Room ✓
 Mr. Holmes ✓
 Mr. Ingram ✓
 Miss Gandy ✓

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (94-247)
 RE: MOTION PICTURE "MOON PILOT"
 ROBERT BUCKNER, AUTHOR
 WALT DISNEY PRODUCTIONS, INC.,
 RESEARCH (CRIME RECORDS)

A news item appearing in the 2/21/61 issue of "Daily Variety," a motion picture trade publication, announced that WALT DISNEY had signed actor EDMOND O'BRIEN to play an FBI agent in the above captioned production "Moon Pilot" which ran in the "Saturday Evening Post" which deals with America's first man to be shot around the moon. O'BRIEN joins a cast already headed by TOM TRYON and BRYAN KEITH.

The leading feminine role has not yet been cast and filming is scheduled to commence 5/1/61.

Discreet inquiry has been made at the Motion Picture Production Code Office to determine if any script for the above captioned film has been received to date through the Production Code Office. Efforts will be made to determine the contents of this film, particularly that portion portraying an FBI agent. Any information developed will be furnished the Bureau for its review and appraisal.

REC-9

94-4-4667-34

- ③ - Bureau
 1 - Los Angeles

JMC:ajv

(4)

763

66 APR 4 1961

Approved: *[Signature]*
 Special Agent in Charge

Sent _____ M Per _____

Memorandum

TO : Mr. DeLoach

DATE: March 1, 1961

FROM : M. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"
ROBERT BUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.

Mr. Tolson ☒
Mr. DeLoach ☒
Mr. Mohr ☐
Mr. Bishop ☐
Mr. Casper ☐
Mr. Callahan ☐
Mr. Conrad ☐
Mr. Felt ☐
Mr. Gale ☐
Mr. Rosen ☐
Mr. Sullivan ☐
Mr. Tavel ☐
Mr. Trotter ☐
Mr. Tele. Room ☐
Mr. Holmes ☐
Miss Gandy ☐

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column "Hollywood" that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith." Los Angeles was directed to determine nature of the script and how the FBI Agent is portrayed.

CURRENT DEVELOPMENTS:

Los Angeles advised by airtel dated 2-23-61 that the story "Moon Pilot" ran in the "Saturday Evening Post" and dealt with America's first man to be shot around the moon. Los Angeles made discreet inquiry at the Motion Picture Production Code Office to determine if script for this film has been received. Los Angeles will determine contents of film, particularly that portion portraying an FBI Agent. Los Angeles following and will furnish information as developed.

RECOMMENDATION:

For information.

1 - Mr. DeLoach

JCFM:dau
(5)

66 APR 4 1961

EX-112

CRIME RESEARCH

REC-9

22 MAR 20 1961

94-4 4667-35

FBI

Date: 3/1/61

Transmit the following in _____
(Type in plain text or code)Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-761)

RE: ~~X~~ "MOON PILOT"
Motion Picture by WALT DISNEY
RESEARCH (CRIME RECORDS)

Re myairtel 2/23/61 and Buairtel 2/29/61.

Enclosed herewith are the 3/19/60, 3/26/60 and 4/2/60 issues of the "Saturday Evening Post" in which the above-captioned story ran as a serial.

The 3/19/60 issue contains a brief biographical sketch of ROBERT BUCKNER and a picture of him with his wife in their Palm Springs, California residence. This biographical item is on Pg. 126.

Recent information received from former SA EMMETT C. MC GAUGHEY by SAC W. G. SIMON exposed that WALT DISNEY had wanted the Bureau to be aware of this production and would contact this office. Mr. DISNEY contacted this office telephonically on 2/27/61 but no arrangements have as yet been made to confer with him as his previous commitments have made it impossible for him to arrange a satisfactory appointment up to the present time.

It is assumed that DISNEY's contact with this office is to comment concerning the above captioned production. When details are learned concerning his production plans for his picture the same will be submitted to the Bureau for its reaction.

3 - Bureau (encls. 3)
1 - Los Angeles
JMC:djv
(4)

Approved: _____
Special Agent in Charge

Sent _____ M Per _____

Per _____

94-4-4667-26

EX-111

3-19-61

MAR 3 1961

For Mr. DeLoach

3/16/61

airtel

REC-9

94-4-4667-36

To: SAC, Los Angeles (94-761)

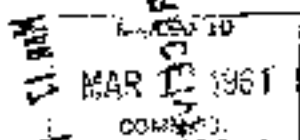
From: Director, FBI

"MOON PILOT"

MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

Reurairtel dated 3/1/61.

You should arrange to personally confer with Walt Disney concerning his proposed filming of the story "Moon Pilot." Tactfully point out to him the uncomplimentary manner in which FBI Agents are depicted. Advise him that the Bureau will strongly object to any portrayal of the FBI in this film. As you will note from the story, FBI action basically involves guarding of the Air Force officer who is to make the first flight to the moon. Suggest to Mr. Disney that since FBI jurisdiction does not extend to the guarding of individuals that this action can be better represented by another Government agency. Handle diplomatically.



1 Mr. DeLoach
Follow-up made for 3/29/61.

to be filed on 3/27/61

NOTE: See Jones to DeLoach memorandum captioned "Motion Picture 'Moon Pilot,' Robert Buckner, Author, Walt Disney Productions, Inc.," dated 3/13/61.

Tolson _____
DeLoach _____
Mohr _____
Bishop _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

66 APR 4 1961 763

JCFM:eah (6)

MAIL ROOM ☐ TELETYPE UNIT ☐

Jones

Mr. Tolson	
Mr. DeLoach	
Mr. Mohr	
Mr. Bishop	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Mr. Holmes	
Miss Gandy	

TO : Mr. DeLoach

DATE: March 13, 1961

FROM : Mr. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"
ROBERT BUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column that "Edmond O'Brien plays the FBI Agent in Walt Disney's 'Moon Pilot'..."

Los Angeles has advised of information received through one of their sources that Walt Disney had wanted the Bureau to be aware of this production. Disney telephoned the Los Angeles Office on 2-27-61 but his own commitments have precluded an appointment with SAC Los Angeles. Los Angeles will advise when details are learned concerning Disney's production plans for this movie.

THE STORY

This story was serialized in "The Saturday Evening Post" and is concerned with the first attempt to shoot a rocket to the moon. A young Air Force officer, chosen for the flight, is contacted by an attractive female from outer space who gives him instructions for making the flight a success. His superiors think he has been contacted by enemy agents and at one point in the story think he has been kidnaped by these agents. A love interest develops between the Air Force officer and the girl from outer space and the story concludes happily as they head off together for the planet from which she came.

The FBI is brought into the story when the Air Force officer is thought to be in contact with enemy agents and when he is thought to be kidnaped. The writer apparently has read little concerning rockets or the FBI. Most references to the FBI are handled inaccurately and some are ludicrous. The Air Force officer, for example, is continually outwitting surveilling Agents who are following him for his protection, and at one point when a note is unaccountably slipped into a room, the Agent in charge of the detail immediately arrests all

Enclosure *enc 3-16-61* REC-9 94-4-4662-37
1 - Mr. DeLoach

JCFM:dau
(5)

20 MAR 20 1961

963
66 APR 4 1961

EX-112 (Continued, next page)

CRIME

Re: MOTION PICTURE "MOON PILOT"

The story has references to telephones being tapped by the FBI and the Agents are generally pictured as bumbling, heavy-footed incompetents. This kind of phraseology is used: "The harassed G-man was very severe with his lobby spotter; then he called Washington and made a red-faced report." This follows: "A search of the entire hotel produced no sign of Rash (the officer). He was gone without trace, unseen by anyone and leaving no message. (The Agent) and his now utterly disgraced lobby spotter were investigating the frozen food locker when re-enforcements arrived from the FBI's local headquarters. Informed of the latest startling developments, the G-men swallowed their pride and called in the New York police."

Example

[REDACTED]

Kennedy
G.A.

b1c

↓

[REDACTED]

[REDACTED]

- 2 -

Jones to DeLoach Memorandum
Re: MOTION PICTURE "MOON PILOT"

RECOMMENDATION:

That the attached airtel be sent to Los Angeles instructing the SAC to contact Mr. Walt Disney and tactfully advise him of our objections to this story. Walt Disney is on the Special Correspondents List.

John

OK But right.

[Signature]

✓

d

Memorandum

TO : DIRECTOR, FBI

DATE: March 17, 1961

FROM : SAC, LOS ANGELES (94-761)

SUBJECT: "MOON PILOT"
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

Re Los Angeles airtel to the Bureau, 3/1/61.

On 3/15/61, Mr. RON MILLER, production executive at Walt Disney Productions, 600 Buena Vista Boulevard, Burbank, California, who is also WALT DISNEY's son-in-law, advised SA JOHN M. CASHEL that the studio is presently preparing a motion picture script from the above-captioned story by ROBERT BUCKNER.

The story is a fantasy about an American pilot who is to be sent into space, and his contact with a person allegedly from outer space. As an FBI agent plays a significant role in the story, MILLER wanted this Bureau to be aware of the production, and also inquired concerning any limitations or regulations which exist in connection with the portrayal of FBI agents or reference to the FBI in film productions.

The provisions of Public Law 670 were explained to MILLER, but no comments indicating a knowledge of the story theme were made.

MILLER commented that the studio wants to submit the script, which will not be ready for several weeks, to the Bureau for its review and reaction. He will contact this office when the script is ready for submission.

Contact is being maintained with MILLER concerning this matter, and the script, when received, will be forwarded to the Bureau.

cc'd to crime
2 - Bureau
1 - Los Angeles (94-761)
JMC:HMS
(3)

*no action necessary
Los Angeles given additional
instructions by airtel dated 3/16/61*

94-4-4667-38

REC-4

CRIME RESEARCH

66 MAR 29 1961

2-110

PROG

EXP

FBI, Los Angeles

Date: March 27, 1961

Transmit the following in _____
(Type in plain text or code)

Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

TO: Director, FBI

FROM: SAC, Los Angeles (94-761)

SUBJECT: "MOON PILOT"

MOTION PICTURE BY WALT DISNEY PRODUCTION INC. OF HAZ-
RESEARCH (CRIME RECORDS)

ReBuAirtel 3/16/61.

On March 24, 1961, accompanied by SA JOHN M. CASHEL,
I called upon WALT DISNEY at his studios in Burbank as per
instructions.

It was tactfully pointed out that the portrayal of
the FBI is not complimentary, that it incorrectly depicts the
guarding of an Air Force officer and FBI jurisdiction does
not extend to guarding individuals, and that this type action
could be more properly handled by another governmental
agency.

DISNEY said that if Bureau objects he would change
the script to eliminate the FBI and substitute another
security agency, but he feels that this would be unrealistic
since the situation, in his opinion, properly warrants
portrayal of the FBI. He stated that there have been changes
in the script and that the treatment of the FBI is most
complimentary to the Bureau and depicts the FBI as solving
the case. He requested that Director HOOVER review the
script before final decision.

DISNEY pointed out that the situation involves

3 - Bureau
1 - Los Angeles
WGS:esc
(4)

EX-108
APR 4 1961

Approved: 51 APR 7 1961
Special Agent in Charge

Sent _____ M Per _____

espionage, which is under FBI jurisdiction, and states it would be an inaccuracy to call in any other agency.

DISNEY stated the script would be available within a week or two. He stated that he would never portray the FBI other than in a favorable light due to his esteem for the Director and the Bureau.

When the script is available it will be forwarded to the Bureau.

FBI

Date: May 10, 1961

Transmit the following in _____

PLAIN TEXT

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Evans	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO : DIRECTOR, FBI

FROM : SAC, LOS ANGELES (94-761)

RE : ~~X~~MOON PILOT
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

Remyairtel 3/27/61.

Although contact has been maintained with the production division of Walt Disney Studios on a regular basis since the date of referenced airtel, no script for the above-captioned film was determined to be available.

On 5/4/61, MAURICE MURPHY, Code Review Executive, Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for the above-captioned film had been submitted to his office for review.

On 5/5/61, WALT DISNEY's office advised that filming of the captioned production was scheduled to commence on location in San Francisco, California, on Monday, 5/8/61. WALT DISNEY and his executive producer, WILLIAM ANDERSON, are acting as producers on the film, and a script has recently been completed.

On 5/9/61, WILLIAM ANDERSON, Executive producer, Walt Disney Productions, Inc., Burbank, California, advised SA JOHN M. CASHEL that shooting of the above-captioned film had commenced on location in San Francisco, on 5/8/61. He mentioned that the shooting script had been amended to portray the officer, previously described as an FBI agent, as a

- 0 -
3 - Bureau (Air Mail)
1 - Los Angeles (94-761)
JMC:HMS
(4)

REC-65

14 MAY 18 1961

C. C. Wick

Approved: _____

50 MAY 23 1961 Special Agent in Charge

Sent _____

M

Per _____

no action necessary

94-4-4667-40

File 6/1/61

LA 94-761

government security officer, and no reference is made to this Bureau in the film. The role of this officer is primarily to guard the Air Force officer, and is not broadened beyond the activities depicted in the original story. The Air Force is cooperating with the studio on this film, and some shooting is being undertaken on location at Vandenberg Air Base near Lompoc, California.

According to ANDERSON, Actor EDMOND O'BRIEN is portraying the role of the security officer, and filming is expected to be completed in about four weeks.

In view of the foregoing information, no further action is deemed advisable.

- 1 - Mr. Belmont
- 1 - Mr. Evans
- 1 - Mr. Rosen
- 1 - Name Check Section
- 1 - Mr. Brown

September 1, 1961
BY COURIER SERVICE

Honorable P. Kenneth O'Donnell
Special Assistant to the President
The White House
Washington, D. C.

My dear Mr. O'Donnell:

Reference is made to your letter of August 25, 1961, requesting name checks concerning eighty individuals in connection with the Advisory Committee on the Arts. Letters dated August 30 and August 31, 1961, there were furnished to you the results of reviews of the files of this Bureau concerning fifty-one of these persons. The following additional results are now available.

The FBI has not conducted investigations of and our files contain no information which would be pertinent to your inquiry concerning the following persons:

[REDACTED]

MCT-42
SD

94-44667
NOT RECORDED
17 SEP 2 1961

[REDACTED]

[REDACTED]

DRR:fjb (7)

MAIL ROOM ☐ TELETYPE UNIT ☐

SEP 7 1961

BY COURIER SVC.
54 SEP - 7
COMM-FBI

Tolson
Belmont
Mohr
Callahan
Conrad
DeLoach
Evans
Malone
Rosen
Sullivan
Tavel
Trotter
Tele. Room
Ingram
Gandy

b7c

Honorable P. Kenneth O'Donnell

There are enclosed for your information memoranda concerning the following individuals:


Walter E. Disney


b7c

The reviews of our files concerning the remaining eleven individuals are being continued and you will be advised separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures (9)

1 - Mr. Belmont
1 - Mr. Evans
1 - Mr. Rosen
1 - Name Check Section

August 31, 1961

1 - Mr. Stefansson

WALTER E. DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who had died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th Street and 8th Avenue, in New York City. Among the individuals sponsoring the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375; 94-4-4667-4)

Enclosure to letter to White House 9-1-61 DRR:fjb.

WLS:fjb
(7)

Tolson _____
Belmont _____
Mohr _____
Clegg _____
Glavin _____
Ladd _____
Nichols _____
Rosen _____
Tracy _____
Harbo _____
Quinn Tamm _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

MAIL ROOM ☐

TELETYPE UNIT ☐

94-4-4667

Memorandum

TO : Mr. DeLoach

DATE: 1-17-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"
MOTION PICTURE...
BY WALT DISNEY

At your direction, an Agent from the Crime Research Section saw a preview of this movie through the courtesy of the Air Force at the Pentagon on 1-16-62.

BACKGROUND:

"Moon Pilot" is intended as a farce, and it is. The story concerns the first manned flight to the moon and it was made with the cooperation of the Air Force. Briefly the story is as follows:

A young Air Force pilot, who is to make the first flight, is contacted by an attractive female from outer space while he is on leave. From the experience of her own planet, she knows that the construction of the rocket to be used for the flight to the moon will result in failure and she tries to convince the pilot so that he can convince his superiors of the necessity of changing the structure of the nose cone. He thinks she is a spy and the whole Air Force and the "Federal Security" become involved in a "Keystone Cops" spy chase. A love interest develops between the girl and the pilot, of course. The whole thing is finally satisfactorily solved, and she materializes with him in the rocket on the way to her planet.

OBSERVATIONS:

We learned of this proposed movie before the script was written and had our Los Angeles Office enter a protest with Disney, since he originally intended to portray the FBI. Disney agreed there would be no FBI portrayal. The "investigators" identify themselves as "Federal Security." The public would not identify these people with the FBI. The portrayal of "Federal Security" is entirely slapstick. There are no references which would indicate that the name "Federal Security" is a cover-up for FBI. There are lines reflecting referring of material to the Laboratory, but what Laboratory is not specified. Credentials are exhibited only one time and the face of the credentials are never seen. Only the leather cover is observed and it is in bright red.

Enclosure

JCFM:dg

(3)

63 JAN 31 1962

JAN 25 1962

REC-69

23 JAN 23 1962

801-17

CRIME

Tolson _____
Belmont _____
Mohr _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Ingram _____
Gandy _____

UNRECORDED COPY FILED IN 62-23551

Jones to DeLoach Memo
RE: "Moon Pilot"
Motion Picture
By Walt Disney

INTERESTING NOTE:

The Air Force has a problem. They cooperated in this movie to the extent of furnishing a Technical Director, making some stock footage available and furnishing air craft for a scene or two. The credits now gratefully acknowledge the cooperation of the Air Force and, from the discussion among Air Force officers present at the showing of this film, it is apparent that they feel the public will identify them as having approved of this film. They do not approve and were discussing means of getting a change made since the film sent to them is the final print. Of course, no comments or suggestions were made to them by our Agent.

RECOMMENDATION:

For information.

ADDENDUM JCFM/dgs 1-17-62

Attached is a review of this movie from the January 15, 1962, issue of "Daily Variety."

[Handwritten initials and signatures: "JCFM", "D. 1/18", and a checkmark]

Film Review

Moon Pilot

(Comedy-Fantasy; Technicolor)

Walt Disney presents a Walt Disney production. Stars Tom Tryon, Billy Keith, Edmond O'Brien, Suburban, Dany Saval, features Bob Sweeney, Ross Smith, Tommy Kirk, with Simon Scott, Bert Remick, Sarah Selby, Dick Whitehill, Nancy Kulp. Directed by James Neilson. Screenplay, Maurice Tombragel, from a story by Robert Buckner. Music, Harry A. Gold. Editor, Corina E. Harrison. Art Director, Carroll Clark. Music, Harry A. Gold. Production Office, Joseph L. McEwen. Released at the studio, Jan. 12, 1962. Running time: 98 mins.

At first glib, Walt Disney's "Moon Pilot" is a marvelous mixture of absolute nonsense, a thoroughly intoxicating, high-spirited and full-bodied blend of moonshine and moonshine. A careful analysis of the ingredients, however, uncovers a more significant reason for its potent kick. For within the frivolous surface merriment of its story lurks a most disarmingly irrelevant spoof of the current morbid preoccupation with reaching various heavenly bodies before anyone else beats us to it. It's a healthy country that can take time out to laugh at its most sacred, troublesome issues, and a healthy industry that supplies the tonic to ease such excess anxiety.

Filmmakers in general will accept this picture as light, gay, infectious diversion. For those who probe deeper and detect something more significant at the core, so much the better. The upshot, at any rate, appears to be another money-maker for Disney. Absence of surefire marquee magnetism (outside of the Disney banner itself, that is) may tone down opening response to merely respectable proportions, but word-of-mouth will build momentum on this one, and secondary engagements are likely to be especially strong.

Maurice Tombragel's screenplay, based on a story by Robert Buckner, jovially scans the earthbound predicament of an unwilling, altitude-shy astronaut to be on a three-day race prior to his junket to the moon. Under strict orders not to divulge the nature of his mission, the young man

(Tom Tryon) instead becomes embroiled in a see-saw struggle between a comedy miss (Dany Saval) from a superior society in outer space and a frustrated government security agent (Edmond O'Brien) who is convinced the mysterious lady is a spy.

"Moon Pilot" is an excellent piece of screen writing by Tombragel, especially uproarious when it is being most disrespectful. For example, in a top level conference room full of logical, strapping young candidates for the maiden moonshot, not a single one is willing to volunteer. Tombragel's script has an inclination towards repetition, and it tends to get mis-able-bound in its rather flabby romantic midsection, but its virtues far outweigh its faults. The picture is even more notable for its calibre of performance and direction. Every comic nuance is explored through James Neilson's deft, inventive direction.

Tryon accomplishes a winning portrayal of the reluctant space-man. Here's an actor on the way up in filmdom, one of the few likely to bridge that historically discouraging gap between television and motion picture stardom. For Miss Saval, a Gallic comedienne here making her U.S. film bow, it is a striking showpiece. But the picture is thespically dominated not by the romantic leads but by two of Hollywood's most polished, versatile actors — Brian Keith and Edmond O'Brien.

Keith, as a bombastic, hot-tempered Air Force general, plays with an extraordinary sense of comic perception. His reactions to a stream of wild beastnik girls unconcernedly passing through a police lineup (one of the film's juiciest scenes) are worth the attention of any acting aspirant. O'Brien, as the exasperated govt. man, consistently gets the exactly correct flavor into his lines, occasionally turning an ordinary exchange of dialog into a wildly funny moment.

Others who perform with skill include Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remick, Sarah Selby, Dick Whitehill, Nancy Kulp and a most cooperative chimp who emerges unexpectedly from a space capsule at the climax of the film's elaborately clever opening scene.

The slick, attractive production is a reflection of filmmaking savvy in all areas, encompassing the compact, colorful art direction of Carroll Clark and Marvin Aubrey Davis, adroit photography of William Snyder, smoothly progressive editing of Cotton Warburton and vivid soundwork of mixer Harry Lindgren. A special joy is Paul Smith's score, which, by playing straight, enhances the comic flavor. Had Smith attempted to compete by inserting his own comic musical comment, his score might have intruded. An additional bow to coproducer Bill Anderson and associate Ron Miller for a job well done. **Fade.**

Mr. Tolson
Mr. Belmont
Mr. Mohr
Mr. Callahan
Mr. Conrad
Mr. DeLoach
Mr. Evans
Mr. Malone
Mr. Rosen
Mr. Sullivan
Mr. Tavel
Mr. Trotter
Tele. Room
Mr. Ingram
Miss Gandy

DAILY VARIETY

Hollywood 28, California

January 15, 1962

Page 3

94-4 4667-41
ENCLOSURE

Disney Pokes Fun 'Moon Pilot' at Metropolitan Is Splendid for the Teens

Wall Disney's targets in
'Moon Pilot' at the Met-
ropolitan, are not, actually,
anybody in space.

The boys he's leveling his
humorous rifle at are mem-
bers of Congress, the Air
Force, the FBI and French
movie starlets whose sex ap-
peal is such that no human
male can be inoculated
against it.

PD go along with the last.

But I have a hard time
agreeing with Disney that
Congressmen are lunatics, Air
Force brass are mutton-heads
and the FBI is an ineffectual
at the DASH.

And I'm not waving a flag
or knocking a tinny little
bugle, either.

Apart from his editorial
comments on the astuteness
of the aforementioned bodies,
'Moon Pilot' is a lot of fun,
and the kids ought to adore
it. They won't even under-
stand where Disney's poi-
sonts are aimed.

RELUCTANT

Tom Tryon is cast as a
most reluctant astronaut who
hates flying. Scared stiff, in
fact.

When he is chosen to pilot
the first rocket ship around
the moon his reactions are
not those of Col John Glenn.

Granted leave to visit his
mother, after swearing to
keep his forthcoming "moon
shot" a secret, he encounters
lovely Dany Saval on an air-
liner and she proves to be a
most mysterious dish.

Seems she knows all about
the planned trip to the moon
and has nothing but good ad-
vice on survival to offer.

Shortly Tryon's command-
ing general, well-played by
Brian Keith, is in on the act,
as well as the FBI, headed
by Edmund O'Brien.

POTENT

Miss Saval, who is pos-
sessed of powers unknown
to us mere earthlings, creates
more mystery as she slinks
thru the film in a glamorous
array of fancy duds.

Seems she can materialize
from nothing, look into the
future and provide sundry
services which any clean-cut
young American astronaut
would welcome.

There are many hilarious
moments in the film and you
may relish the sight of so
many "understanding" agencies
and arms of the Government
squirming thru a series of sit-
uations which simply could
not exist.

The age group which
should be most interested in
this funny little fable.

I am amazed Disney
would do this. That
probably has been
infiltrated.

The Washington Post and
Times Herald
The Washington Daily News
The Evening Star
New York Herald Tribune
New York Journal-American
New York Mirror
New York Daily News
New York Post
The New York Times
The Worker
The New Leader
The Wall Street Journal
The National Observer

13 APR 26 1962

Date

APR 26 1962

67 APR 26 1962

ST-116 REG-12

64-4-4667-422

Memorandum

TO : Mr. DeLoach

DATE: 4-23-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"
MOVIE FARCE BY
WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

This movie is a slapstick take-off on the efforts of the Air Force in getting a manned rocket to the moon. The pilot to make the first flight unintentionally volunteers for this assignment and on leave prior to the mission is contacted by a girl from outer space. Her knowledge from the advanced planet from which she comes allows her to know that the material being used for the Air Force rocket will not hold up. She attempts to persuade the Air Force pilot to use a formula known to her to make the rocket safe. He believes she is a foreign spy and a "Keystone Cops" investigation in pursuit of the girl ensues. The investigation is handled by something called "Federal Security" in a bumbling, inept, farcical manner. All ends well when the girl convinces the pilot, who convinces his superiors, and she materializes in the rocket on the way to her planet.

We were aware of this movie from its inception. When we learned that the serialized story was to be made into a movie, we had our Los Angeles Office enter a vigorous protest with Disney, since the original script called for the portrayal of the FBI as such. As a result of our protest, all references to the FBI were deleted. The storylines continues much the same but an agency referred to as "Federal Security" was substituted.

This movie was reviewed by us through the courtesy of the Air Force. It was found that there were no references to the FBI and no actions based upon the manner in which our investigations are conducted. A principal character exhibited credentials on one occasion. The face of the credentials was never seen and the cover was in bright red. (The movie is in color.)

REC-50 94-4-4667-43

One of our Agents saw this movie over the weekend and he noted a very favorable response from the audience, which apparently treated the movie as the farce it was intended to be. No comments were heard which would indicate the audience considered "Federal Security" to be synonymous with the FBI.

RECOMMENDATION:

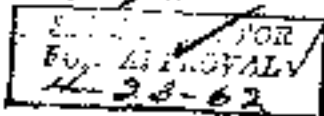
Enclosures

JCFM:dgs

(4)

That the attached letter be sent to Mr. Emmett McGaughey.

Under DeLoach's signature



CRIME RESEARCH

The critic's however understand it is the FBI -

APR 27 1962

Washington, D. C.
April 24, 1962

REC-50

94-4-4667-43

Mr. Emmett C. McGaughey
6045 Wilshire Boulevard
Los Angeles 36, California

Dear Emmett:

I have just seen some of the newspaper reviews of Walt Disney's "Moon Pilot." While the FBI is not mentioned by name in the picture, the reviewers have obviously interpreted the characters from "Federal Security" as being from this Bureau. The investigative efforts of "Federal Security" are definitely portrayed in a most slapstick and uncomplimentary manner, to say the least.

It was my understanding that Mr. Disney had originally intended to portray FBI Agents in this movie, and he has done so to all intents and purposes, despite our protests, even though the Agents are not named as such. Needless to say, the Boss was amazed that Disney would produce such a picture which carries implications of criticisms of the FBI.

I can only hope that the general public, in viewing this film, will not interpret the investigative efforts depicted as representing the work of the FBI as some movie reviewers have done.

You may be interested in the attached reviews from two of our Washington papers which illustrate my point.

Sincerely,

SENT DIRECTOR
FOR APPROVAL
4-23-62

Enclosures (2)

1 - Los Angeles

NOTE: See Jones to DeLoach memo 4-23-62, cap'd "Moon Pilot, Movie Farce by Walt Disney."

CDD:geg (5)

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

MAR 20 1962

1962



One on the Alsea

Nifty Thriller At the Ontario

By Richard L. Coe

ESPIONAGE, DIVISION OF ECONOMICS, is the subject of the Ontario's "The Counterfeit Traitor." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could jockey between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progress of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever-fascinating to watch. No Sandra Dee she. Lilli suggests brains, humor and that feminine quality—a misogynist might call guile. Like Garbo and Dietrich, she keeps her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose talent is a noble openness.

The yarn combines facets of cases other than Erickson's and details further accept the fairly unfamiliar notion that some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, at such times as this, wish you had been a spy.

"THE COUNTERFEIT TRAITOR" Paramount release. Produced by William Seaton. Direction and screen play by George Seaton from the novel by Alexander Klein. Photographed by Technicolor by Jean Bresson. Music by Alfred Newman. At the Ontario.

THE CAST
Eric Erickson.....William Holden
Miss Palmer.....Lilli Palmer
Mr. Galt.....Hugh Griffith
Mr. Seaton.....John Hodiak
Mr. Holt.....Eric Portman
David Beckman.....Eric Portman
Miss Holt.....Eric Portman
Mr. Galt.....Hugh Griffith
Mr. Seaton.....John Hodiak
Mr. Holt.....Eric Portman
David Beckman.....Eric Portman
Miss Holt.....Eric Portman

The atmosphere of these northern cities, splendidly caught by Jean Bresson's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, pundits. Here we have not only a wholly unwitting astronaut who insists on going home to see Mom, before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau. Bunglers, the lot, all the way down the line.

Steaming from a magazine story by Robert Buckner, this is fairly broad comment on sacred cows. In fact, were the source other than Disney's studio, howls from patriotic organizations would hardly be unexpected. But so secure is Disney that no one will see anything subversive about the Master telling our young 'uns that astronauts prefer bus rides, that the FBI is a mass of dolts, the military of like IQ and a U. S. Senator a publicity-minded gadfly.

So, bully for Disney for getting away with such savidness.

Maurice Tombragel's screenplay revolves around a stinky, mysterious lady from a distant planet who warns Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Sarail. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that fits the fun precisely. And Cheeta, the chimp of TVs Truth or Consequences, does a critical role with rare class.

Tolson _____
Belmont _____
Mohr _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

APR 11 1967

ENCLOSURE

94-4-4667-43

THE PASSING SHOW

'Traitor' Is a Must; 'Moon Pilot' Ironic

By JAY CARMODY
Deputy Editor of The Star

"THE COUNTRYMEN TRAILOR," a Paramount release of a William Fairbank production, directed by George Seaton. Adapted by Melvin Frank from the novel by Alvin Karpis. Music by Alfred Newman. In Technicolor at the Ontario Theatre.

THE CASE

Eric Erickson	William Bröder
Mr. Collins	Walt Grishla
Marjorie Melander	Lill Palmer
Miss Roff	Edna Beer
David Swanson	Wk Dahbeck
May Rella	Helo Deutschner
Max Grindel	W Palm
Eda Rella	Carl Radoski
Miss	Edna Bröder

"SHOW FLAT" a Housewife
series of a Wash. D.C. series, directed by James
Harris, executive producer of "HOUSE"
transformed from the story by Robert
Meyer, made by Paul Smith, as
the Metropolitan and American
Theaters.

The Cast		
Chief, Richmond Talbot	Tom	Tracy
Major Gen. John S. Vandegrift		
McCluskey	Edmond	O'Brien
Dr. Henry McGuire	Bob	Swenson
Chief of the Air Force	Frank	Smith
Medical Officer	Simon	Scott
Special Bravo	Herb	Remick
Sam (Reds Talbot)	Arch	Schur
Colonel Riley	Doc	Whittinghill
Waller Talbot		

Write down "Counterfeit Traitor" at the Ontario theater as a must must movie.

Out of a real-life World War II spy story, George Seaton has wrought a picture of all the excellences, excitement, pictorial dazzle, tasteful direction, and acting that properly enhance reality.

An international cast headed by William Holden, working in the actual Swedish, Danish, and German settings of the story, plays the script which Beaton both wrote and directed. And which he also co-produced with William Perlberg.

Eric Erickson's is the experience related in "Counterfeit Traitor" and there can have been few more half-truthing stories than his. An American who, for honorable reasons becomes a Swedish citizen, the man Höiden plays is actually tricked into the spy trade.

The Allies need a neutral whom the Nazis trust. If oil tycoon Erickson, a supplier of both combatants, will be their man, they will let him off the trade black list. To his surprise, and the delight of British intelligence, he turns out to have a natural talent for a job he dislikes.

He is intelligent, fearless, and sub-consciously at least anti-Nazi. He is also a superb actor. In crisis after crisis, seeking the most vital of information, he outwits German intelligence but always by the hair's breadth that given the Nazis credit for an innate flair for the game being played.

The price he must not pay is his life, not until he has located the major fuel refineries the gillmen will bomb. The only way he must pay is the most sacri-

ties of decent German and Jewish friends, including near the movie's climax the object of his wife's noblest love. This is a lovely Berliner, played by MIH Palmer, whose execution he witnesses from a cell to the same prison.

The genius of Baz Luhrmann's writing and direction is its perfect meshing of situation and character. His decent people are far from super-human; his villains as far from sub-human. In his treatment of that situation, he recognizes they can be as dangerously tempting to a director as they are perilous to the characters involved in them.

As both writer and director, Weston asks underplaying. No one knows better the hazards inherent in the camera's magnification of life. He reaches downward, then, and inward, for the shattering realism of "Counterfeit Trailers."

His cast could not be more understanding of the Gator style. Holden, the danger-haunted hero, Miss Palmer, as the religiously motivated Berlin aristocrat with whom he falls in love; Hugh Griffith, as the humorously heartless British agent who directs Holden's perilous operations; Ernst Schröder, as the German friend he forces into betrayal of his country.

A Gaze's others figure vividly in "Counterfeit Traction," a film as suspenseful and believable as it is visually spectacular.

Walt Disney is in an undeniably comic mood in "Moon Pilot," an Easter offering to moviegoers in which he takes an irreverent glance at space exploration.

By the time he has finished with the subject in the film at the Metropolitan, space itself is strewn with such awesome casualties as NASA, the Air Force, the FBI, and even the astronaut team which is sowing the seeds of a truly universal traffic problem. These are not actually identified in every case but they could not be more thinly disguised in what is intended as innocent fun. Well, fun.

4. **Terrorous** cigar-chomping Air Force general masterminds the Disney film moon project. He is a man with three major problems. The first of these is to find an astronaut who will volunteer for the flight. Another is a mysterious blond assumed to be a Russian spy. The third is a space ship which everyone except the general doubts will get to the moon, much less back from it.

He gets his pilot when a fun-loving space monkey jabs an astronaut with a fork and the latter yells "yggoww" to break the silence during the call for volunteers. He keeps him despite the fact that the chosen man hates flying, gets ab-sick, and demands compassionate leave to visit his mother (by bus) before the moon takeoff.

On this three-day pass, the astronaut falls into the hands of the blond, finds in them the

nothing solace his life is lack-
ing, and disappears with her
while intelligence stumbles all
over the place trying to re-
trieve the reluctant spaceman.

The girl is mysterious, all right, but harmless. For all the suspicions of the general and intelligence men, she turns out to be a travel agent from a minor planet, Beta Lyrae.

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

I wish to thank
 you for 4/23/22
 2022

ENCLOSURE 4667-43



One on the Aisle

Nifty Thriller At the Ontario

By Richard L. Coe

A24

ESPIONAGE, DIVISION OF ECONOMICS, is the subject of the Ontario's "The Counterfeit Traitor." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progression of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever fascinating to watch. No Sandra Dee she, Lilli suggests brains, humor and that feminine quality a misogynist might call guile. Like Garbo and Dietrich, she keeps her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose talent is a noble openness.

The yarn combines facets of cases other than Erickson's and details further accept the fairly unfamiliar notion that

"THE COUNTERFEIT TRAITOR" Paramount release produced by William Perlberg. Directed and screen play by George Seaton from the novel by Alexander Klein. Photographed in Technicolor by Jess Roskelley. Music by Alfred Newman. At the Ontario.

THE CAST
Eric Erickson.....William Holden
Miss Palmer.....Lilli Palmer
Hugh Griffith.....Hugh Griffith
Marlene Melander.....Lilli Palmer
Klara Boller.....Klara Boller
David Erickson.....Eric Erickson
Hans Holm.....Hans Holm
Max Gumpel.....Max Gumpel
Otto Holm.....Otto Holm
Nancy.....Nancy

some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as such films as this always do me, wish you had been a spy.

The atmosphere of these northern cities, splendidly caught by Jean Bourgoignie's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, pundits! Here we have not only a wholly unwilling astronaut who insists on going home to see Mom before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau. Bangers, the lot, all the way down the line.

Stemming from a magazine story by Robert Buckner, this is fairly broad comment on sacred cows. In fact, were the source other than Disney's studio, howls from patriotic organizations would hardly be unexpected. But so secure is Disney that no eye will see anything subversive about the Master telling our young 'uns that astronauts prefer bus rides, that the FBI is a mass of dolts, the military of like IQ and a U. S. Senator a publicity-minded gadfly.

So, bully for Disney for getting away with such satiricalness.

Maurice Tombragel's screenplay revolves around a stinky, mysterious lady from a distant planet who warns Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that fits the fun precisely. And Chesta, the chimp of TV's Truth or Consequences, does a critical role with rare class.

Belmont
Mohr
Callahan
Conrad
DeLoach
Evans
Malone
Rosen
Sullivan
Tavel
Trotter
Tele Room
Holmes
Gandy

Handwritten signatures and initials:
J. Edgar
F. B. I.
J. Edgar
J. Edgar

Handwritten: 194-4-4667-19

194-4-4667-19
NOT RECORDED
199 APR 26 1962

The Washington Post and Times Herald
The Washington Daily News
The Evening Star
New York Herald Tribune
New York Journal-American
New York Mirror
New York Daily News
New York Post
The New York Times
The Worker
The New Leader
The Wall Street Journal
The National Observer

2 1962

50 APR 27 1962

1-22-63

airtel

To: SAC, Los Angeles (84-274)

From: Director, FBI

WALT DISNEY PRODUCTIONS, BURBANK, CALIFORNIA. POLICE
COOPERATION AND RESEARCH.

Reurtele 1-21-63.

It appears Ray Merchant, Chief of Police, Walt Disney Productions,
is not duly constituted law enforcement official but is representative of
private enterprise.

Subject of Merchant's inquiry may be identical with [REDACTED]

No other arrest record in files of Identification Division.

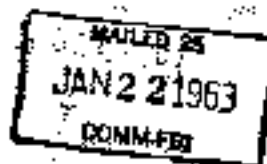
If you consider best interests of your office would be served, it is
suggested you refer Merchant to Los Angeles Sheriff's Office.

AKB:hs
(7)

EX-118

10 JAN 24 1963

NOTE: Coordinated with Crime Records
Division -- assume SAC, Los Angeles is requesting
only name check of Ident.



JAN 29 1963

MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

Date: 7/11/63

Transmit the following in _____
(Type in plain text or code)Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

TO: DIRECTOR, FBI (ATTENTION: MR. C. D. DE LOACH)
 FROM: SAC, LOS ANGELES (94-513)
 RE: "THAT DAMNED CAT" undercover cat
PROPOSED WALT DISNEY PRODUCTION

On 7/8/63 WALT DISNEY advised ^{movie} me telephonically that he had purchased the story "That Damned Cat" from GORDON GORDON, who is well known to the Bureau. *H.S.A.*

He stated that this is a comedy, and that the FBI will be depicted in a very respectful manner. He stated that he would never do anything which would depict the FBI in any other light.

I pointed out to Mr. DISNEY the provisions of Public Law 670, and he stated that he was fully aware of same, and that he had already had a full discussion of Public Law 670 with his legal counsel.

DISNEY said that he again wished to give assurance that the FBI would be treated in an entirely respectful and dignified manner. *C*

(3 - Bureau (AIR MAIL)
 2 - Los Angeles
 WGS:CM
 (5)

*100-100000-120000
 7/15/63
 TFM:mas
 airtel: SAC, LA
 7/16/63
 TFM:mas*

REC-22 94-4-4667-46
 EX-103 12 JUL 12 1963

CRIME RESEARCH

Approved: _____ Sent _____ M Per _____
 Special Agent in Charge

7/16/63

EX-108

airtel

REC-7 94-4-4667-46

To: SAC, Los Angeles

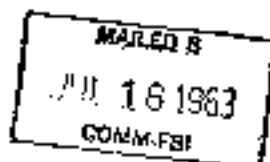
From: Director, FBI

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

JUL 16 3 48 PM '63
REC'D-READING ROOM
FBI

Reurairtel 7/11/63.

For your information, Gordon Gordon's new novel on which captioned motion picture is to be based is scheduled for publication 9/6/63. The title will be "Undercover Cat." You should determine if copies of this novel and proposed movie script are available. If so, you should attempt to obtain copies of them and forward same to the Bureau as soon as possible for review. Follow this matter closely and keep Bureau advised.



1 - Mr. DeLoach - (sent direct with cover memo)

NOTE: See M. A. Jones to DeLoach memorandum, dated 7/15/63, captioned "That Darned Cat," Proposed Motion Picture."

Tolson
Belmont
Mohr
Casper
Callahan
Conrad
DeLoach
Evans
Gale
Rosen
Sullivan
Tavel
Trotter
Tele. Rm.
Holmes
Gandy

TFM:mas

(2) 58253

MAIL ROOM ☐ TELETYPE UNIT ☐

JUL 16 1963

RECEIVED-DIRECTOR

W

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. DeLoach

DATE: 7/15/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"
PROPOSED MOTION PICTURE

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

SAC, Los Angeles, by airtel 7/11/63, advised that Walt Disney had purchased above-captioned story written by Gordon Gordon. Disney stated the FBI is portrayed in this comedy but any such portrayal by him would be handled in a most respectful manner and would not be harmful to the FBI. SAC, Los Angeles pointed out to Disney provisions of Public Law 870 which prohibits use of initials F. B. I. or our name in connection with any commercial project of this nature in such a manner as to constitute our endorsement of the product. Disney advised he was aware of this law and had discussed its application in this instance with his legal counsel.

Insofar as the Gordon Gordon writing team is concerned, we have had considerable difficulty with them in the past. Gordon Gordon is a former Special Agent and has collaborated on several books with his wife Mildred and capitalized considerably in his writings on his former affiliation with the FBI. When we were filming "The FBI Story," dispute arose with the Gordons as to who had prior right to that title. Most recently, in 1961, the Gordons' book "Operation Terror" was made into a motion picture by Columbia Pictures and released under the title "Experiment in Terror." This film dealt with a bank robbery and involved the FBI to a great extent. In spite of our strenuous objections to this, the film was produced and released nationally. It received wide acceptance. It is noted, however, Columbia officials agreed prior to release not to play up in promotional activity references to the FBI.

With regard to Gordon Gordon's new novel, we have located a review in the July 1, 1963, issue of "Publishers' Weekly." This review indicated the Gordons' new novel "Undercover Cat" will be published by Doubleday on September 6, 1963. Movie rights have been purchased by

Enclosure sent 7-16-63

1 - Mr. DeLoach - Enclosure

TFM:maz
(5)

REC-54

116
JUL 18 1963

22 JUL 19 1963

UNRECORDED COPY FILED IN

M. A. Jones to DeLoach memo
re "That Darned Cat"

Proposed Motion Picture

Walt Disney. The principal character in the book is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official "undercover agent" for the FBI when he turns up wearing around his neck the wrist-watch of a kidnapped bank teller. While the FBI surveills "D. C." hoping to locate the missing bank teller, "D. C." goes happily on with his nightly foraging through garbage cans and under parked cars. The FBI Agent assigned to this matter finds it distasteful in view of his dislike for cats.

RECOMMENDATION:

Attached airtel be sent SAC, Los Angeles instructing him to obtain, if possible, a copy of the proposed script for this story to be forwarded to the Bureau for review.

RS

✓
OK
d

APM

TH

VH

FBI

Date: 7/30/63

Transmit the following in _____

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. DeLoach _____
 Mr. Evans _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Tele. Room _____
 Miss Holmes _____
 Miss Gandy _____

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (94-1180)
 RE: ~~X~~ "THAT DARNED CAT"
 PROPOSED WALT DISNEY
 PRODUCTION
 RESEARCH (CRIME RECORDS)

Re Bureau airtel dated 7/16/63.

On 7/29/63, EUGENE DAUGHERTY, Motion Picture Production Code executive, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no movie script of the captioned production has been submitted to his office for review. DAUGHERTY will advise this office if and when any script is received on the captioned novel.

This office will be alert for information concerning the captioned production or the publication of the novel "Undercover Cat." Any pertinent information received will be relayed to the Bureau.

3-Bureau (AM)
 1-Los Angeles
 JMC:pmw
 (4)

REC-32

EX-103

AUG 28 1963

CRIME RESEARCH

C. C. Wick

Approved: WBS

Special Agent in Charge

Sent _____

M

Per _____

Example
 until 7/30/63
 3-5-63
 T F W. am

8-5-63

airtel

To: New York

From: Director, FBI

REC-32

94-4-4667-48

EX-103

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Los Angeles Office was recently contacted by Walt Disney regarding his proposed production of a motion picture captioned as above. Disney indicated this movie would be based on a new book written by Gordon Gordon.

For your information Gordon Gordon is a former Special Agent of this Bureau who has collaborated with his wife, Mildred, on several books. In their writings they capitalized considerably on his former FBI affiliation.

"Publishers' Weekly" of July 1, 1963, indicates Gordon Gordon's new novel entitled "Undercover Cat" will be published by Doubleday and Company on September 8, 1963, and that movie rights have been purchased by Walt Disney.

Inquiry by Los Angeles disclosed that no script for the proposed movie has been submitted to the Motion Picture Production Code office. Los Angeles has made arrangements to review script when available. Through established sources you should attempt to obtain either galley proofs or advance copy of this book as promptly as possible and forward to Bureau for review.

1 - Los Angeles

MAILED 8

SEP 5 - 1963

JUN 1963

NOTE: "Publishers' Weekly" in its review of this novel states that the principal character is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official undercover Agent for the FBI when he turns up wearing around his neck the wrist watch of a kidnaped bank teller. While the FBI keeps "D. C." under surveillance hoping to locate the missing bank teller, "D. C." goes happily on with his nightly rounds of garbage cans and parked cars. In discussing proposed movie with Los Angeles Disney indicated he was aware of Public Law 670 and had discussed same with his attorney. He indicated his treatment of FBI would be in good taste. TFM:ear (6)

Tolson _____
 Belmont _____
 Mohr _____
 Casper _____
 Callahan _____
 Conrad _____
 DeLoach _____
 Evans _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____

NAC ROOM

TELE. ROOM

PERS. REC. UNIT

Memorandum

TO : Mr. DeLoach

DATE: 8/14/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"
PROPOSED MOTION PICTURE

Tolson	
Belmont	
Mohr	
Casper	
Callahan	
Conrad	
DeLoach	
Evans	
Gale	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

BACKGROUND:

By previous memorandum it was noted that Walt Disney had recently contacted the Los Angeles Office to advise that he had purchased the rights to a new book written by Gordon Gordon and his wife entitled "Undercover Cat." Mr. Disney indicated his company planned to produce a motion picture based on this book. He stated that he was aware of Public Law 670 which he had discussed with his attorney and indicated that his treatment of the FBI in his proposed movie would be in good taste. Inasmuch as galley proofs were not available in Los Angeles regarding this book, arrangements were made to obtain a copy of the book through our New York Office.

It is noted that Gordon Gordon is a former FBI Agent who has collaborated with his wife Mildred on a number of books since leaving the Bureau. In their writings, they have capitalized considerably on the former FBI affiliation of Gordon Gordon. It is noted that the Los Angeles Office has been advised to follow this proposed movie closely and keep the Bureau advised.

REVIEW OF BOOK:

Captioned story is written in a lighthearted vein and concerns a large cat who is known as "D. C." (short for "Damn Cat"). The plot concerns a bank robbery perpetrated by two individuals who kidnaped a female teller to insure a clean getaway. "D. C." enters the actual investigation of the case when he returns to his home one night from a nocturnal prowling with the kidnaped teller's wrist watch around his neck. When this fact is reported to the local FBI office, Agents set up a surveillance of "D. C." with the hope that he will return to the place where the teller placed the wrist watch on his neck. The story then comically portrays the steps the FBI takes in setting up the surveillance of this cat. These steps included the painting of the cat's tail with phosphorescent paint and putting a small bell on the cat by which they could follow him at a distance through the use of a "sound cone."

On the first night the Agents are following "D. C.", a neighbor takes a shot at the cat. The reason for this, according to the plot, is that the cat had previously stolen a favorite duck. On subsequent nights while the Agents are following "D. C.", the Agents are led on the nightly rounds of garbage cans and crawling under parked cars. Eventually "D. C." returns to the apartment where the two robbers and their kidnaped victim are living, and the robbers are subsequently apprehended by the FBI and the victim is freed.

1 - Mr. Sullivan
1 - Mr. DeLoach

RLR:mas

SEP 20 1963

SEP 20 1963
CRIME RESEARCH

M. A. Jones to DeLoach memo
RE: "That Darned Cat"
Proposed Motion Picture

The FBI is mentioned continuously throughout the book, and the Director is mentioned only on two occasions; (1) where the Director reportedly personally issued instructions to refer to "D. C." as "K-14" in all reports to insure the cat's identity would be kept secret, and (2) where an Agent who sneezes in the presence of the cat attests to the owner that he does not dislike cats and acclaims, "Honest to goodness, I love them. Allah forgive me, and J. Edgar Hoover and the Kennedy brothers."

There were only two principal characters depicted as Special Agents in the story. One was the Supervisor on the Criminal Desk and was described as "getting a little heavy around the girth but determined to keep his belt at the same notch." The principal Agent assigned to the case was portrayed as a tall and lanky young lawyer who was thoroughly familiar with Bureau procedures and who carried out his investigations in an efficient manner. All Agents mentioned in the story were described as being lawyers who were attired in dark conservative suits and ties.

OBSERVATIONS:

This is just another instance where Gordon Gordon is trading on his former affiliation with the FBI to further his own personal motives. Certainly, any production or book authored by Gordon is not going to do the Bureau any good. Therefore, every effort will be made through the Los Angeles Office to protect the Bureau's interest in this proposed movie.

RECOMMENDATION:

The Crime Records Division will continue to follow this matter closely through the Los Angeles Office to insure that if the proposed movie is made the Bureau's interests are protected.

4/16/68
D.H.
J.H.
J.H.
V

DIRECTOR, FBI

8/6/63

SAC, NEW YORK (94-New)

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

ReBuairtel, 8/5/63.

Attached herewith is the book "Undercover
Cat", forwarded to the Bureau in accordance with in-
structions in reBuairtel.

94-4-4667 -
NOT RECORDED

133 SEP 20 1963

- 2 - Bureau (Enc. 1)
1 - New York (94-New)

EAF:enc
(3)

Film Notes

By Robert Selznick

The Cameo Theater, Eighth Ave. at 44th St., has made arrangements with Artkino Pictures, Inc. for a Sept. 28 opening of "Resurrection," a Soviet production of the Leo Tolstoy novel. According to David Fine, the Cameo's director, it is the first Tolstoy work screened by the Russians. The film, said to closely follow the novel, was two years in the making, and runs approximately three hours. Directed by M. Schweitzer, who wrote the screenplay along with Y. Gabrilovitch. The Mosfilm Studios production stars Tamara Spornina, Yevgeni Matveyev and Pavel Malkalshy. The Ely Landau company is looking for a "sultry and beautiful young Negro actress" to play a major role in "The Pawnbroker," which begins shooting here Sept. 16. Applicants may contact the company's casting office in the Time & Life building. Warner Bros. casting notes: Angela Lansbury into "The Owl of Tawern" and Kent Smith into "A Distant Trumpet."

A two-dollar black cat, bought at the A.S.P.C.A., has been parlayed by its owners, the husband-wife writing team of The Gordons, into a \$125,000 movie sale. Walt Disney Studios put the cash on the line for "Undercover Cat," a comedy about a "far out" cat that becomes involved in a crime. Six previous novels by The Gordons have been made into movies, including "Experiment Perilous." Shirley Maclaine will not only play the different wives of Prof. Newman, Robert Mitchum, Gene Kelly, Dean Martin and Dick Van Dyke in 20th Century-Fox's "What a Way to Go," but she'll portray a 12-year-old girl. Elva Presley and producer Sam Katzman will join forces for "Kissin' Cousins," a "song-filled backwoods comedy" for M-G-M. Gene Nelson will direct the movie, Presley's fourth for M-G-M. Paramount couldn't locate a steam cat-hope in Europe for Samuel Bronston's production of "Othello," now shooting in Spain, so the studio will have to build one. For the company's limited, Sept. 1963

Will Theater will show preview two films tonight (8:10 p.m.) and tomorrow (9 p.m.) in addition to showings of "The Caretakers." Tonight's film, a British suspense drama, and tomorrow's, a French drama, plain to romance.

Fox-Movietone News, the world's oldest and largest newfilm company according to its parent company, 20th Century-Fox, is embarking on a major modernization program of its domestic operation, and expansion of its overseas newreel coverage and distribution. Alain Resnais' "Muriel" and Laurence Harvey's "The Gypsy," both soon to be released here by United Artists, received standing ovation at the Venice Film Festival over the week-end. . . . Joe Hutton and Jack Baker were signed for M-G-M's musical, "Looking For Love," which stars Connie Francis. Jerry Bruckler's "Gidget Goes to Rome" and William Castle's "13 Frightened Girls" invade the Loew's circuit next Wednesday. The new Gidget will still Cindy Carol. . . . M-G-M is preparing "Two Hrs For Texas" and "The Lies of Silence," the latter an Adrian Spies story, for production the end of this year. . . . Location photography on Ely Landau's "The Heart Is a Lonely Hunter" will begin Sept. 16 in Newburgh, N. Y. The site was chosen because of its architectural similarities to the southern city where the movie takes place.

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

Walt Disney Prod.

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

REC-56 96-4-4261

17 SEP 9 1963

SEP 5 1963

141 XEROX

SEP 9 1963

PERS. REC. UNIT

FILED

FBI

Date: September 27, 1963

Transmit the following in _____

(Type in plain text or code)

AIRTEL

AIR MAIL

Via _____

(Priority or Method of Mailing)

TO : DIRECTOR, FBI
FROM : SAC, LOS ANGELES (94-1180)
RE : ~~THAT DARNED CAT~~
~~PROPOSED WALT DISNEY~~
~~PRODUCTION~~
RESEARCH (CRIME RECORDS)

Remyaairtel 7/30/63, and Buairtel 8/5/63.

On 9/26/63, EUGENE DAUGHERTY, Motion Picture Production Code reviewer, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no motion picture script for the captioned feature had been submitted. DAUGHERTY will be alert for receipt of a script on this novel, and will advise the Los Angeles Office when one is submitted.

Any pertinent details received concerning the captioned production will be referred to the Bureau.

3 - Bureau
1 - Los Angeles (94-1180)
JMC:HMS
(4)

*Can be used
4-18 12*

(D.G. Wick)

EX-116

20 30 3 10 11 13

REC-1 94-4-4667-50

10 SEP 30 1963

E.C. Galt
Kemp
SEARCHED

Approved: _____

WBS
192
Special Agent in Charge
1963

Sent _____

Per _____

Memorandum

TO : DIRECTOR, FBI

FROM : SAC, LOS ANGELES (94-1180)

DATE: November 29, 1963

SUBJECT: "THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Re my airtel 9/27/63.

On 11/26/63, MAURICE MURPHY, Motion Picture Production Code Examiner, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no script for captioned WALT DISNEY production has been received for review. Mr. MURPHY will advise this office when any script for captioned film comes to his attention.

The Bureau will be advised of any pertinent information received concerning captioned production.

2 - Bureau
1 - Los Angeles (94-1180)
JMC:HMS
(3)

Nov 29

94-4 4667-51

DEC 2 1963

CRIME RECORDS

60 DEC 6 1963

Memorandum

TO : DIRECTOR, FBI

DATE: January 30, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Remylet 11/29/63.

Forwarded herewith is a copy of LOUELLA O. PARSON'S movie column which appeared in the Los Angeles Herald-Examiner on 1/27/64. This column reports that King Features has purchased the MILDRED and GORDON GORDON story, "Undercover Cat," aka, "That Darned Cat" for serialization.

On 1/27/64, EUGENE DAUGHERTY, Assistant Director of Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for a motion picture on the captioned story has been submitted to his office by Walt Disney Productions. This office will be advised by DAUGHERTY when any script for captioned motion picture is received for review.

Any pertinent information developed concerning captioned production will be referred to the Bureau.

2 - Bureau (Enc. 1) - cc retained 4258, 5/12/71
1 - Los Angeles (94-1180)
JMC:HMS
(3)

Mr. Tolson	_____
Mr. Belmont	_____
Mr. Mohr	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Evans	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

REC-157

94-4-467-52
FEB 8 1964

ENCLOSURE

61 FEB 7 1964

CRIME RESEARCH



Doris Duke, Brando Discuss Indians

Before Doris Duke flew out to the Far East, she had a meeting with Marlon Brando and U.S. Government officials in Washington, D.C., on the problems of the American Indian.

Well, I can tell you that the poor American Indian hasn't any troubles at all compared to what will flare up in court between Doris and musician Joe Castro over his "allegation" that he is married to her.

From an impeccable source I learn that Doris will deny, and "prove" in court that she has ever been married to the piano playing Joe no matter how much he alleges.

Now about the huddles of Doris with Brando—Marlon doesn't need any of her millions to finance the film he intends making about our Indians. But he will welcome her interest, information and co-operation as who wouldn't?

This is wedding day for Joan Fontaine and Alfred Wright Jr. in Exton, Md.—and I haven't figured out yet why this locale for the big event. When Joan called from New York about her marriage plans, she said she and her bridegroom-to-be, the senior editor of "Sports Illustrated" had just arrived from visiting his family in San Francisco.

She also said that she had originally met Mr. Wright in Pasadena—quite a distance from Exton, Md. But Joan sounded very happy and a marriage is a marriage wherever it takes place. It's no

4 for Joan, her previous husbands being actor Brian Aherne, TV executive William Bieder and executive producer Collier Young.

That writing married couple Mildred and Gordon Gordon who recently sold their new thriller "Undercover Cat" to Walt Disney for \$125,000 to star Bayley Mula write:

"We thought you might like to know that King Features has bought for serialization our 'Undercover Cat' and what makes this such a thrill for us is that King Features bought the first piece we ever



SHIRLEY MACLAINE
in new comedy

wrote for the grand sum of \$1! It was that it checked that decided us about becoming writers. If there was all that easy money around, we were going to get some!"

And get some they did. The Gordons are among the town's most successful authors.

By Shirley MacLaine and

(Indicate page, name of newspaper, city and state.)

D-7 Herald-Examiner
Los Angeles, Calif.

Date: 1/27/64
Edition: Sunset
Author: Louella O. Parsons
Editor: Hugh A. Lewis
Title: "That Darned Cat"

Character:
or
Classification: LA 94-1180
Submitting Office: Los Angeles
☐ Being Investigated

94-4-4667-52
ENCLOSURE

husband Steve Parker DID have a blow up in Tokyo which sent her off on an unscheduled safari in Africa. Steve has done a lot to smooth it over by signing L. Lee Thompson to direct "John Goldfarb, Please Come Home" at 20th Century-Fox.

The hilarious comedy marks the first American-made movie venture for Shirley and Steve. Parker took a look at "What a Way to Go" which Thompson recently directed with Shirley at the same studio and liked it so well he signed him immediately for the new venture.

Janet Leigh's husband, Bob Brandt, moving fast in his new post of president of International Productions, Inc.—has signed Bob Mathias, the only two-time winner of the Olympic decathlon, to star in Brandt's new TV series, "Olympic Odyssey with Bob Mathias."

Each program of the half-hour series will be filmed in a different country focusing on the world's greatest athletes. Mathias will be the host-interviewer. Not-so-hip is Bob a pride to our country as an athlete

but he has appeared as an actor in several movies and starred in 24 segments of "Trouble Shooters" on TV.

Tonight George Sidney is hosting the showing of three outstanding documentary films to an audience of movie and TV leaders at the Screen Directors Guild.

The three are, "The President," showing the transition of the American presidency to Lyndon B. Johnson; "The March," reporting the orderly civil rights march in Washington in August of '63; and "The Five Cities of June," favorite documentary of the late president John F. Kennedy. All were made under the supervision of George Stevens Jr., USIA head of the Visual Communications Branch, who will be guest of honor.

Sidney, as you know, is the president of the Directors Guild and producer of this year's Academy Award show.

HOLLYWOOD SNAPSHOTS

When Richard Burton, who has been pretty busy, failed to reply to the invitation of his old school master, Professor Neville Coghill of the Oxford Playhouse, about appearing there this summer, Professor Coghill said, "I don't feel let down. I dare say he has other things on his mind."

Frank Sinatra won't talk—as usual. But one witness says he hit the owner-manager of the Del Monte Lodge in Monterey because he

thought HE was going to be hit with that bottle of champagne.

Jim Backus gave wife Henry a new white automobile and a trip to New York to celebrate their 21st wedding anniversary. The Cadillac is from him—the trip is on MGM for him to plug "Sunday in New York."

The Andy Williamses, Joey Bishop and Andy Griffin are also some laughing it up at dinner at the Villa Capri.

Jane Russell, fitting her new nightclub wardrobe at Mr. Blackwell's the other day, questioned a skirt made completely of feathers. "Can I sit down in it?" she asked. The designer said, "Chickens sit down, don't they?" Do they?

Fatti Page is off for New York to guest star on the Jimmy Dean show of Jan. 10—then kicks off her national nightclub tour at the Latin Casino in Philadelphia.

That's all for today. See you tomorrow.

Memorandum

TO : DIRECTOR, FBI

DATE: 3/16/64

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: "THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Re my letter, 1/30/64.

EUGENE DOUGHERTY of the Motion Picture Production Association on 3/11/64, disclosed that Disney Studios have not yet submitted a script of "THAT DARNED CAT" for review by the Code Office.

DOUGHERTY said JOE REDDY of the Disney Publicity Department told him recently that plans for the "CAT" picture have been suspended temporarily because HAYLEY MILLS's parents say she is too young to be cast in a part calling for a love interest. As a result, MILLS has not even signed to do the picture and production schedule is uncertain.

Bureau will be notified of developments.

2 - Bureau
2 - Los Angeles
RGD:pmh
(4)

REC-19

94-4-1180-53

4 MAR 18 1964

EX-103

3/2
53 MAR 25 1964

COMM-FBI

Memorandum

TO : DIRECTOR, FBI

DATE: June 22, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: ^{FILE #1}
"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Remylet 5/20/64.

On 6/12/54, WALT DISNEY, Chairman of the Board, Walt Disney Productions, 500 Buena Vista Boulevard, Burbank, California, and an SAC Contact of this office, advised SAC WESLEY G. GRAPP and SA JOHN M. CASHEL that an electronics expert has been working on some technical devices designed to be attached to a cat for use in captioned production. DISNEY mentioned that a beeper-type device which can be attached to the cat has been developed which will enable movements of the animal to be readily followed. This is necessary in order for the investigators to follow the cat for clues as to the solution of the crime.

^{GORDON} DISNEY indicated that the screenplay would generally follow the "Undercover Cat" story, which was purchased from MILDRED and GORDON GORDON. He made no comment concerning any actors or actresses who may be under consideration for roles in the picture.

DISNEY commented that any portrayal of the FBI or its Agents in this picture would be done in a dignified and efficient manner.

DISNEY's comments indicated that the studio's plans for scheduling this production are still uncertain, and apparently depend to a degree on the development of needed technical devices.

The Bureau will be advised of any subsequent information developed concerning this production.

2 - Bureau
2 - Los Angeles (94-1180)
(1 - 80-294)

JMC:HMS
(4)

ST-115

94-4-4667-54
JUN 25 1964

68 JUL 21 1964

CRIME

EXP. PROC.

June 24, 1964

WALTER E. DISNEY
(Walt Disney)

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 13, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

(94-4-4667-4)

Original & 1 CSC

Request Received-6/23/64

REC-15

94-4-4667-55

JUN 30 1964

EX-101

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI, and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

13 JUL 7 1964

UNITED STATES CIVIL SERVICE COMMISSION
BUREAU OF PERSONNEL INVESTIGATIONS
WASHINGTON 25, D.C.

RECEIVED MAY 19 1958
U.S. CIVIL SERVICE COMMISSION
JAN 1958 78
FILE
AND DATE OF FILE LETTER

DISNEY, WALTER E.
December 5, 1901
Chicago, Illinois

WHO'S WHO IN AMERICA - 1958-1959

Producer animated sound cartoons; a Elsie and Flora (Call) D.; ed. Benton Sch., Kansas City, 1910-17; McKinley High Sch., Chicago, 1917-18; hon. M.S., U. of Southern Calif., 1938; hon. M.A., Yale University, 1938, Harvard University, 1938; married Lillian Marie Bounds, July 13, 1925; children—Diane Marie (Mrs. Ron Miller), Sharon Mae. Commercial artist, 1919; cartoonist Kansas City Film Ad. 1920-22; prod. Alice Comedies, a combination of a live girl and animated cartoons, for H.J. Winkler, New York, 1923-26; prod. Oswald, The Rabbit, for Universal, 1926-28; chan. M., etco Walt Disney Prods., Ltd., producers Mickey Mouse, Silly Symphony Cartoons since 1928; Three Little Pigs, 1933 (certificate from Acad. Motion Picture Arts); also Snow White and Seven Dwarfs (Acad. Motion Picture Arts and Sciences award), 1938; Ferdinand the Bull, 1939, Fantasia (awarded plaque Dowling Foundation of Plymouth, Mich; scroll New York Critics, N.Y. City; medal N.Y. Schs. Music), also Pinocchio, 1940; The Reluctant Dragon, also Dumbo, 1941; Bambi, 1942; Saludos Amigos, 1942; Victory Through Air Power, 1943; The Three Caballeros, 1944; Make Mine Music, also Song of the South, 1946; Fun and Fancy Free, 1947; Melody Time, 1948; So Dear to My Heart, 1949; Lohabod and Mr. Toad, 1949; Cinderella, also Treasure Island, 1950; Alice in Wonderland, 1951; The Story of Robin Hood, 1952; Peter Pan, 1953; Sword and Rose, 1953; Rob Roy, 1954; 20,000 Leagues Under the Sea, 1954; Snow, 1954; Lady and the Tramp, 1955. Producer True-Life Adventure Nature films. Elaborated true-life adventures to full features with The Living Desert, 1953; The Vanishing Prairie, 1954; The African Lion, 1955; Secrets of Life, 1956. Producer live action features, Littlest Outlaw, 1955; Johnny Tremain. Old Yeller, Westward Ho, the Wagons, 1957; Lapland, Blue Men of Morocco, of the People and Places series, released to 1957. Founder of Disneyland as base of television productions, 1954. Producer Disneyland TV and Mickey Mouse Club TV programs over ABC-TV, 1954—. Served as R.C. ambulance driver, A.E.F., France, 1918-19. Mem. Order De Molay, Am. Soc. of French Legion of Honor, Art Workers' Guild of London (honorary). Has received numerous awards and decorations for work. Home: Los Angeles. Office: 2400 S. Alameda Ave., Burbank, Calif.

BII INFORMATION:

No Record

In response to your request
that IS and ONE memo
to be reviewed

94 1-4667-55 EgnB

ENCLOSURE

Memorandum

TO : DIRECTOR, FBI

DATE: June 30, 1964

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: ~~"THAT DAMNED CAT"~~
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

ReNYlet, 5/20/64.

C "The Hollywood Reporter" recently announced that MILDRED and GORDON GORDON's suspense novel "Undercover Cat" will be released in hard cover this month throughout the United Kingdom by London publishers, Macdonald and Sons.

Recontact with an established source at Disney Productions discloses the studio has not yet come to a decision about the "Cat" picture.

The Bureau will be notified of developments.

K

2 - Bureau
2 - Los Angeles (94-1180)
RGD:HMS
(4)

REC-48

94-4-427-56

13 JUL 7 1964

EX-114

5.1
56 JUL 16 1964CRIME RESEARCH
K18

FBI

Date: 9/25/64

Transmit the following in _____

(Type in plain text or code)

Via AIRTELAIR MAIL

(Priority)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-1180) P

 RE: "THAT DARNED CAT"
 PROPOSED WALT DISNEY PRODUCTION
 RESEARCH (CRIME RECORDS)

Remylet, 8/21/64.

An established source at the Disney Studios advised today that captioned picture is tentatively scheduled to start production on October 5, 1964. Source disclosed that the picture will star HAYLEY MILLS, DOROTHY PROVINE, and DEAN JONES as the FBI Agent. Actor RODDY MAC DOWELL is also said to be under consideration for a possible role, although he has not yet signed a contract. Source did not believe that MAC DOWELL would be cast in the part of an FBI Agent. Moreover, source revealed that the screenplay closely follows the MILDRED and GORDON GORDON book, "Undercover Cat" and depicts the FBI in a most complimentary manner. It is recalled that WALT DISNEY has previously assured SAC WESLEY G. GRAPP and former SAC WILLIAM G. SIMON that he would portray the FBI as a most dignified and efficient organization.

The source at Disney Studios does not have access to a copy of the script for this picture, nor has a copy of the script been submitted to the Motion Picture Production Code Office. It is not unusual for Disney Productions to withhold submission of a script for approval by the Motion Picture Production Code Office until a picture has been completed.

Developments will be followed.

3-Bureau

2-Los Angeles

RGD:ged

(5)

1534

58 OCT 2 1964

Approved: _____

Special Agent in Charge

Sent _____

M

Per _____

REC 61

EX 109

SEP 28 1964

94-4-4667-57

RESEARCH

May 23, 1966

BY LIAISON

Honorable Marvin Watson
Special Assistant to the President
The White House
Washington, D. C.

WALT DISNEY

Dear Mr. Watson:

Mrs. Mildred Stogall has requested a name check on [REDACTED] and 45 other individuals. The central files of the FBI reveal no pertinent derogatory information concerning the following:

[REDACTED]

[REDACTED]

94-4-11627-58
NOT RECORDED
MAY 24 1966

The files of the Identification Division of the FBI were also checked and no arrest data was located concerning these individuals.

- 1 - Mr. DeLoach (sent direct) - Enclosures (13)
- 1 - Mr. Gale - Enclosures (13)
- 1 - Mr. Rosen - Enclosures (13)

ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐

Delivered to Mildred Stogall
5-23-66

May 23, 1966

~~WALT DISNEY~~ - SUMMARY

No investigation has been conducted by the FBI concerning captioned individual, who was born on December 8, 1901, at Chicago, Illinois. However, our files disclose the following information which relates to him.

A flier issued by the Council for Pan-American Democracy advertised that the "night of the Americas" was to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists, who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

Our files contain no additional pertinent information concerning captioned individual.

The fingerprint files of the Identification Division of the FBI contain no arrest data identifiable with captioned individual based upon background information submitted in connection with this name check request.

NOTE: Per request of Mrs. Mildred Stegall, White House Staff.

JHC:mal

94-4-4667-58

MAIL ROOM ☐ TELETYPE UNIT ☐

EN SURE

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

FBI

Date: 10/7/66

Transmit the following in _____

(Type in plaintext or code)

Via AIRTEL

AIR MAIL

(Priority)

Mr. Tolson _____
 Mr. DeLoach _____
 Mr. Mohr _____
 Mr. Bishop _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. Felt _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Tele. Room _____
 Miss Holmes _____
 Miss Gandy _____

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (94-1180) (RUC)
 SUBJECT: "THAT DARN CAT"
 WALT DISNEY PRODUCTIONS
 RESEARCH (CRIME RECORDS)

Reylet 1/18/65 concerning release of captioned motion picture by Walt Disney Studios in December, 1965.

Attached are two copies of an article from the "Hollywood Reporter" of 10/4/66 regarding the formation of Meow, Inc. by GORDON and MILDRED GORDON to handle filming and merchandise rights on their new Doubleday novel "Undercover Cat Prowls Again," sequel to "That Darn Cat."

The foregoing is for the information of the Bureau. No inquiry will be conducted UACB.

ENCLOSURE

REC-15 94-4-4667-59

EX-114

12 OCT 11 1966

3 Bureau (Encls. 2)
 1 - Los Angeles

ENCLOSURE

RGD/rb
 (4)

6 OCT 21 1966

Special Agent in Charge

Sent _____ M Per _____

(Mount Clipping in Space Below)

Gordons Set Cat's Meow

Screenwriters and novelists Mildred and Gordon Gordon have set up a corporation, Meow, Inc., to handle the filming and merchandise rights on their latest Doubleday novel, "Undercover Cat Prowls Again," a sequel to the book Walt Disney filmed under the title, "That Darn Cat."

(Indicate page, name of newspaper, city and state.)

1 The Reporter

Hollywood, Calif.

Date: 10/4/66

Edition:

Author:

Editor:

Title: "That Darn Cat"

Character:

or

Classification: LA 94-1180

Submitting Office: Los Angeles

☐ Being Investigated

94-1180-4667-59

ENCLOSURE

U R G E N T 4 1 PM 12-4.5166 WVV

TO DIRECTOR
FROM LOS ANGELES

ENCODE

TELETYPE UNIT

DEC 15 1966

ENCODED MESSAGE

Mr. Tolson	_____
Mr. DeLoach	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

WALT DISNEY, SAC CONTACT, LOS ANGELES DIVISION.

ABOVE-CAPTIONED INDIVIDUAL, WHO IS A FRIEND OF THE DIRECTOR,
PASSED AWAY EARLIER TODAY FROM COMPLICATIONS OF ~~CANCER~~ CANCER
OF THE LUNG. FUNERAL SERVICES ARE INDEFINITE AT THIS TIME.

SUGGEST LETTER OF SYMPATHY BE SENT TO WIDOW, LILLIAN,

AT [REDACTED] CALIFORNIA
NINE ONE THREE ONE SIX.

END

2- MSE

WA---2)-- CORRECTION ON THE WALT DIS MSG - IT SHOULD BE NR-2 -
FBI WASH DC
NW GA

REC-62

DEC 15 2 00 PM '66

10 DEC 21 1966

CORRECTION

Shon

PLAINTEXT

12-15-66

TELEGRAM

URGENT

REC-6

94-4-4667-60
MRS. WALT DENET

555 CASIOTOPOTOPUS

67C

CALIFORNIA

INDEED SORRY TO LEARN OF PASSING OF YOUR HUSBAND AND
WANT TO EXTEND MY HEARTFELT SYMPATHY. I KNOW WORDS ARE MOST
INADEQUATE TO EASE YOUR GRIEF, BUT IT IS MY HOPE THAT YOU WILL
DERIVE CONSOLATION FROM KNOWING THAT HIS OUTSTANDING
CONTRIBUTIONS WILL BE A LASTING MEMORIAL TO HIM. HIS DEDICATION
TO THE HIGHEST STANDARDS OF MORAL VALUES AND HIS ACHIEVEMENTS
WILL ALWAYS STAND AS AN INSPIRATION TO THOSE WHO WERE
PRIVILEGED TO KNOW HIM.

JOHN EDGAR HOOVER

DEC 12 1 31 PM '66
FBI

1-Los Angeles

NOTE: Mr. Disney was on the Special Correspondents' List on a first-name basis
and has been deleted on this notification of his death.

DFC:mel (4)

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

DEC 15 1966

WESTERN UNION

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

Mr. Hoover advised
12-15-66 1005

ENCLOSURE

INITIALED
DIRECTOR'S OFFICE

MAIL ROOM ☐ TELETYPE UNIT ☐

DeLoach _____
 Mohr _____
 Bishop _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____

UPI-92

(DISNEY)

HOLLYWOOD--WALT DISNEY DIED TODAY AT THE AGE OF 65.

HE DIED ABOUT 9:35 A.M. PST AT ST. JOSEPH'S HOSPITAL IN BURBANK WHERE HE RETURNED FOR A POSTOPERATIVE CHECKUP FOLLOWING A RECENT OPERATION.

DISNEY UNDERWENT SURGERY FOR REMOVAL OF ONE LUNG NOV. 21, AFTER DOCTORS FOUND A TUMOR WHICH HAD CAUSED AN ABSCESS. A DISNEY SPOKESMAN DECLINED TO SAY AT THE TIME WHETHER THE TUMOR WAS MALIGNANT.

THE CARTOONIST-TURNED-MOVIE MCGUL, AMUSEMENT PARK OPERATOR AND TELEVISION EMCEE WAS ONE OF THE WORLD'S MOST BELOVED AND HONORED FIGURES IN THE 20TH CENTURY.

THE AWARDS, HONORS AND CITATIONS ACCORDED HIM FROM ALL OVER THE GLOBE FILLED 29 TYPEWRITTEN PAGES AND TOTALED ABOUT 700, INCLUDING 29 OSCARS, FOUR EMMYS, THE IRVING THALBERG AWARD, THE PRESIDENTIAL FREEDOM MEDAL AND THE FRENCH LEGION OF HONOR.

SINCE 1937, WHEN HE BROUGHT OUT "SNOW WHITE AND THE SEVEN DWARFS," DISNEY PRODUCED NEARLY 100 FEATURE-LENGTH PICTURES.

12/15--JD123PES

WASHINGTON CAPITAL NEWS SERVICE

ENCLOSURE

94-4-4667-60



WALT DISNEY

Walt Disney, Moviemaker, Dies at 65

BURBANK, Calif. (AP) — Walt Disney, who built an entertainment empire based on a mouse named Mickey and won a reputation as the movies' most versatile creator, died today. He was 65 ten days ago.

His studio in making the announcement declined to give the cause of death, but Disney underwent surgery last month for removal of part of his left lung, after a lesion was found.

The founder of Disneyland and producer of more than 600 films, ranging from the animated cartoon "Snow White" to the lavish color musical "Mary Poppins," died at St. Joseph's Hospital.

He leaves his wife, Lillian, and two married daughters, Mrs. Ron Miller and Mrs. Robert Brown.

Made Meager Start

Disney was entertainment's most successful practitioner. He made a meager start as an artist with an idea for a comedy cartoon featuring Mickey Mouse.

DISNEY

Continued From Page A-1
pleasure and especially laughter to people."

Young men, he once advised, should "get into a business they actually can love."

Received Many Honors

Success and honors piled up in profusion for Disney.

From organizations and governments around the world he received more than 300 awards, including 31 of the Motion Picture Academy's Oscars.

A leading French magazine proposed Disney for the 1964 Nobel Peace Prize. President Lyndon B. Johnson gave him the presidential Medal of Freedom, the U. S. government's highest decoration for a civilian.

In an industry sometimes seemingly obsessed with sex and sexuality, Disney thrived with simple tales about animals, children and Victorian characters.

The titles of his cartoons and their characters evoked fond memories for more than a generation of Disney fans—"The Three Little Pigs," "Donald Duck," "Snow White and the Seven Dwarfs," "Fantasia," "Peter Pan," "The Lady and the Tramp."

Made 30 Feature Films

Aspects of the Disney empire included:

Some 30 feature films since Walt and his brother Roy opened their cartoon studio in 1923. "Snow White and the Seven Dwarfs," whose characters bore names like Happy, Grumpy, Sleepy and Dopey, was the first animated feature film. An immediate success, it has been rereleased repeatedly.

The rollicking "Mary Poppins" brought Julie Andrews to the screen as a gravity-defying governess and triumphantly gave the language a new word—"supercalifragilisticexpialidocious."

By 1965, more than 1,400 hours of television entertainment, including the weekly "Wonderful World of Color," with grand-fatherly Walt as host.

Disneyland, the 160-acre, \$15-million amusement park at

DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star 4/14/66 _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Guardian _____
People's World _____
Date 12-15-65 _____

ENCLOSURE

44-41067-60

Memorandum

TO : DIRECTOR, FBI
ATTENTION: CRIME RECORDS DIVISION

FROM : *W* SAC, LOS ANGELES (80-294)

SUBJECT: *W* WALT DISNEY
SAC CONTACT *incl OK*

12/20/66
98-217

Re my radiogram 12/15/66.

Private funeral services were conducted 12/16/66, for captioned individual who passed away 12/15/66, at the Little Church of the Flowers, Forest Lawn Cemetary, Glendale, California, with interment at Forest Lawn Cemetary, Hollywood Hills, California.

In view of the foregoing, captioned individual is being deleted as an SAC contact of this office.

- 3 - Bureau
- 1 - Los Angeles

JMC:rg
(4)

cc or present

*already deleted
per O to wiff*
98-4-1/267-

NOT RECORDED
14 DEC 23 1966

70 JAN 18 1967

170
1/18/67

DIRECTOR, FBI

2/7/67

SAC, TAMPA (66-61)

ORLANDO RESIDENT AGENCY
DISNEY WORLD

Plans have been made by Walt Disney, Inc., with the State of Florida to set up what will be known as "Disney World" in the central part of Florida. This will be just outside of Orlando. It is anticipated that this will be completed within ten years and that the first part, the "Theme Park," will be completed by 1970 or 1971 if the State Legislature passes necessary legislation concerning roads, etc.

Disney World will be built on 43 square miles in Osceola and Orange Counties. It is also anticipated that by the end of its tenth year of operation Disney World will have generated an additional 50,000 fulltime jobs, 25,000 of which will be Disney-oriented and 25,000 will support the population.

As a result of the above, there will definitely be a population explosion in the area covered by the Orlando Resident Agency within the next ten years plus an influx of tourists.

2 Bureau
1 Tampa
JPS:EH
(3)

94-4-4667 -

NOT RECORDED
165 FEB 13 1967

ORIGINAL FILED IN 66-61

Memorandum

TO : DIRECTOR, FBI

FROM : *WJR* SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARN CAT"
WALT DISNEY PRODUCTIONS
RESEARCH (CRIME RECORDS)

DATE: 3/20/68

Enclosed for the Bureau are two copies of an article from Daily "Variety" dated 3/18/68.

Enclosed article indicates that Teleworld, Inc., a New York based firm headed by ROBERT SEIDELMAN, has purchased film rights to the Doubleday novel, "Undercover Cat Prowls Again" by MILDRED and GORDON GORDON. This novel is a sequel to "That Darn Cat" which was a Walt Disney Studio motion picture released in December 1965.

For information.

110

REC-20

ENCLOSURE

② - Bureau (Encls. 2)
1 - Los Angeles

RW/sjl
(3)

94-4-4667-1

MAR 22 1968

FILE

APR 2 1968

Another 'Cat' By The Gordons Will Be Filmed

Teleworld Inc., a New York-based firm headed by Robert Seidman, has purchased film rights to the Doubleday novel, "Undercover Cat Frouls Again," by Mildred and Gordon Gordon.

The Gordons' first "Undercover cat" became the Walt Disney film, "That Darn Cat."

The Disney studio cooperated in the deal by clearing certain conflicting rights which enabled the Gordons to sell the sequel. The Gordons will ~~write the~~ screenplay.

(Indicate page, name of newspaper, city and state.)
Page 6,

DAILY "VARIETY"

HOLLYWOOD, CALIF.

Date: 3/18/68

Edition: Monday

Author:

Editor: THOS. K. FRYER

Title:

Character:

or

Classification:

Submitting Office: LA

☐ Being Investigated

94-4-4667-61

ENCLOSURE

Memorandum

TO : DIRECTOR, FBI

DATE: 9/19/68

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: ~~THAT DARN CAT~~
WALT-DISNEY PRODUCTIONS
RESEARCH (CRIME RECORDS)

Re Los Angeles letter dated 3/20/68, enclosing an article indicating Teleworld, Inc., had purchased film rights to the novel "Undercover Cat".

Enclosed is an article from the "Daily Variety", 9/17/68, advising that Selmur Productions in association with Teleworld, Inc., plans to film a sequel to WALT DISNEY's motion picture "That Darn Cat". According to the article Teleworld executives, LEON J. MIRELL and ROBERT SEIDELMAN, will serve as executive producers of the film and the GORDONS will do the screen play.

Selmur Productions, with offices at 1313 North Vine Street, North Hollywood, California, is a film producing organization associated with ABC Television. SELIG J. SELIGMAN is president of Selmur Productions.

Los Angeles indices contain no derogatory information identical with MIRELL, SEIDELMAN, or SELIGMAN.

2 - Bureau (Encl. 1)
2 - Los Angeles
(1 - 94-513)

WGG/sro
(4)

ENCLOSURE

EX 106

18 SEP 23 1968

CRIME RESEARCH

(Mount Clipping in Space Below)

Selmur Sequelizing

Disney's 'Darn Cat'

Selmur Productions will film a feature, "Undercover Cat," in association with Teleworld Inc., reports proxy Selig J. Seligman of Selmur.

Property, based on novel, "Undercover Cat Prowls Again" by Mildred and Gordon Gordon, recently acquired by Teleworld, is a sequel to the Gordons' first "Undercover Cat" novel which Walt Disney filmed as "That Darn Cat." The Gordons will screenplay.

Leon I. Mirrell and Robert Seideman, pres of Teleworld, will be exec producers of film.

(Indicate page, name of newspaper, city and state.)

1 Daily Variety
—Hollywood, Calif.

Date: 9/17/68
Edition:
Author:
Editor: Thomas M. Pryor
Title:

Character:

or

Classification: LA 94-1280
Submitting Office: Los Angeles

☐ Being Investigated

94-4-4667-62

ENCLOSURE

DAILEY & ASSOCIATES

ADVERTISING

2207 Wilshire Boulevard - Los Angeles 90005 - (213) 286-2625 - Cable DAILEY

EMMETT C. MCGAUGHEY
CHAIRMAN OF THE BOARD

March 21, 1969

Mr. Tolson	
Mr. DeLoach	
Mr. Mohr	
Mr. Bishop	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Holmes	
Miss Gandy	

The Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
9th and Pennsylvania Avenues
Washington, D. C.

Dear Boss:

You have no idea how pleased I was to learn that you would have time to visit with the Disneys Tuesday, following their meeting with the President at the White House that morning.

Mr. Tolson
You will find Roy Disney, Jr. a delightful chap; and his wife, Patty, is the sister of Pete Dailey, with whom I am associated in business. Meeting you means a great deal to both of them. And from what Roy says, the children will get a bigger thrill from the FBI tour and meeting you than they will from their experiences at the White House.

Emmett
Kindest personal regards,

Emmett (McGaughey)

MAR 25 1969

56 APR 3 1969

San Francisco - 574 Pacific Avenue 54133 - (415) 981-2250 - Adm. Office - 770 Pacific Avenue

Member of A.A.A.

Copy 2 - Mr. Tolson - Mr. DeLoach - Mr. Mohr - Mr. Bishop - Mr. Casper - Mr. Callahan - Mr. Conrad - Mr. Felt - Mr. Gale - Mr. Rosen - Mr. Sullivan - Mr. Tavel - Mr. Trotter - Tele. Room - Miss Holmes - Miss Gandy

March 25, 1969

Mr. Roy Disney, Jr.
Walt Disney Productions
500 South Buena Vista
Burbank, California 91503

Dear Mr. Disney:

It was certainly a pleasure to see
your family and you in my office this afternoon.
As a memento of the occasion, a copy of the photo-
graph made during your visit, which I thought you
might like to have, is being sent to you separately.

Sincerely yours,
J. Edgar Hoover

1 - Los Angeles

MAILED 10
MAR 25 1969
COMM-FBI

TBC:nlc (5)

REC-32

19 MAR 26 1969

1969

TELETYPE UNIT

Walt Disney World Co.

A Subsidiary of Walt Disney Productions

P. O. BOX 40 • LAKE BUENA VISTA, FLORIDA 32830

Dep. A.D. _____
Dep. A.D. Inv. _____
Asst. Dir. _____
Admin. _____
Comp. Syst. _____
Ext. Affairs _____
Gen. Inv. _____
Ident. _____
Inspection _____
Intell. _____
Laboratory _____
Log. & Comm. _____
Plan. & Eval. _____
Rec. Mgmt. _____
Spec. Inv. _____
Training _____
Telephone Rm. _____
Director Sec'y. _____

April 5, 1976

Mr. Clarence M. Kelley
Director
Federal Bureau of Investigation
U. S. Department of Justice
Washington, D. C. 20535

It was indeed a pleasure, Mr. Kelley...

...to have had you and your family here recently.

I am sending you under separate cover a book entitled
THE ART OF WALT DISNEY. I think you will find it is
a fitting tribute to the man we discussed while you
were here.

Kathy and I thoroughly enjoyed being with you, and
hope the future will hold additional opportunities
for getting together.

All best wishes in the challenges you face ahead.

Sincerely,

Bob Matheison

R. K. Matheison
Vice President
Operations

sdh

REC-59 94-4-4667-65

23 JUN 24 1976

~~CORRESPONDENCE~~

F160
N30 1976

April 12, 1976

Mr. R. K. Mathelson
Vice President, Operations
Walt Disney World Co.
Post Office Box 40
Lake Buena Vista, Florida 32830

Walt Disney Productions

Dear Mr. Mathelson:

Thank you for the inscribed copy of "The Art of Walt Disney." The book is a treasure and will enable us to relive our delightful visit to Disney World over and over again.

My family and I, grandchildren and grown-ups alike, had a wonderful time which we will always remember with great pleasure.

Sincerely,

Clarence Kelley

CMK:fm (3)

REG-59 94-4-4667-66

EX-13

23 JUN 24 1976

SENT FROM	D.O.
TIME	6:10 PM
DATE	4-12-76
BY	ECW

MAIL ROOM ☐ TELETYPE UNIT ☐
56 JUN 30 1976

GPO : 1975 8 - 394-20

SUBJECT Walter Elias Disney

FILE NUMBER 9-33728

FBI

Date: 1/14/58

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LITTLE ROCK (9-New)

[REDACTED] b.7c
WALTONSNEY - VICTIM
EXTORTION

Post office officials, Fort Smith, Arkansas, located message of obscene nature and a message of threatening nature in mail drop on January 8, 1958. Message of threatening nature written on reverse side of envelope and addressed to WALT DISNEY, Disney Land, California, postmarked January 8, 1958. Message reads in part, "I'm going to blow you to pieces if you don't quit putting trash into the heads of our precious children!"

b.7d
Assistant United States Attorney, Fort Smith, declined prosecution.

As subject identified and prosecution declined, message is not being forwarded to FBI Laboratory, but is being sent to United States Attorney, Fort Smith, for possible future reference.

Report follows.

CASPER RECORDED 5

SE 50

9-33728

JAN 15 1958

b.7c

FEDERAL BUREAU OF INVESTIGATION

Mailing Office LITTLE ROCK	Office of Origin LITTLE ROCK	Date 1/24/58	Investigative Period 1/8, 11/58
To WALT DISNEY - VICTIM		Report made by [REDACTED]	
b7c		b7c	
b7c		EXTORTION 4	

Post Office officials, Fort Smith, Ark., located messages of obscene nature and one message of threatening nature in mail drop on January 8, 1958. Message of threatening nature addressed to WALT DISNEY, Disney Land, California. This message, written on reverse side of envelope, reads in part "I'm going to blow you to pieces if you don't quit putting trash into the heads of our precious children!"

[REDACTED] AVSA, Fort Smith. Archived prosecution.

DETAILS:

AT FORT SMITH, ARKANSAS

This investigation was based on information from [REDACTED] Superintendent of Mails, and [REDACTED] Post Office Inspector, January 8, 1958. They advised

9-33728	2	RECORD
10 JAN 27 1958		
b7c		
28 8		

LA 9-553

that the carrier who picks up mail at a drop located near Grand Avenue and 45th Street, brought in four messages on this date. The messages were written on the backs of envelopes and were obvious. Three of the messages contained words of obscene nature, but no threats. One message contained a possible threat. Superintendent [redacted] stated he and the carriers were endeavoring to trace the source of the messages.

The one message containing a threat was postmarked Fort Smith, Arkansas, 3:00 P.M., January 5, 1956, and bears a three-cent canceled stamp. It is addressed to "WALT DISNEY, Disney Land, California."

The message, written with pencil on the reverse side of the envelope, reads:

Don't quit putting brick into the hearth of our precious children! Love them, Jesus Christ on His side!! You learn Jew you!! Turn to Christ! Wheat!

b7c, b7d

LA 9-553

[REDACTED]

[REDACTED]

b.7c
b.7d

[REDACTED]

[REDACTED]

The above facts were presented to ROBERT E. JOHNSON,
Attorney, January 11, 1958. Mr. JOHNSON
in view of the nervous and mental

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: 1-14-58

FROM : SAC, LITTLE ROCK (9-658)

SUBJECT:

WALT DISNEY - VICTIM
EXTORTION
OO: Little Rock

Enclosed is the report of SA [redacted]
dated 1/24/58 at Little Rock.

ADMINISTRATIVE DATA

A copy of the report is furnished the Los Angeles Office for information, as the WALT DISNEY interests are located in that area.

As the identity of the subject is known and protection desired, the threatening message involved, is not being sent to the FBI Laboratory, but is forwarded to the United States Attorney at Fort Smith, Arkansas, for reference, should another similar communication be received.

REFERENCE

Little Rock airtel to Bureau dated 1/14/58.

- 1 - Bureau (Encl 1)
- 1 - Los Angeles (Info)
- 1 - Little Rock (9-658)

RECORDED-4

9-337283

JAN 15 1958

b7c

SUBJECT

WALT DISNEY

FILE NUMBER

LOS ANGELES 80-294

CL

U.S. Interior Department Kudoses Walt Disney

Walt Disney over the weekend was named recipient of the U.S. Department of the Interior Conservation Service Award by Interior Secretary Douglas McKay. "Your contribution to the understanding and appreciation of conservation principles through your 'True Life Adventure' series," McKay wrote, in presenting the award to Disney, "has been invaluable to the programs of this Department." Films, according to official, "have advanced the program and ideals of the National Park Service, and this department as a whole has had no other single contribution of its kind."

DAILY VARIETY
FEB. 6, 1956

11
FEB 13 1956
b6
b7C

Office Memorandum • UNITED STATES GOVERNMENT

TO : SAC, Los Angeles

DATE: March 16, 1956

FROM : Director, FBI

SUBJECT: WALT DISNEY
MOTION PICTURE PRODUCER

The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

*Office advised
8/26/56. Would
assist B. in any way
regarding production of
B. training film. They have
some specific ideas re:
submit to B. later on.
Enclose.*

80-294-4

SEARCHED.....	INDEXED.....
SERIALIZED.....	FILED.....
MAR 18 1956	
FBI - LOS ANGELES	
SA [redacted]	

b-6

Disneys Honored With Homecoming

Walt and Roy Disney visited their hometown of Marceline, Mo., yesterday for the first time in 50 years. It was an all-out celebration with the dedication of the Walt Disney municipal park followed by the Midwest premiere of Disney's "The Great Locomotive Chase" in the Marceline Theatre.

The Hollywood Reporter
July 5, 1956

SEARCHED	INDEXED
SERIALIZED	FILED
JUL 5 1956	
FBI - LOS ANGELES	

6-6

80-294-5

Index

Kirk Douglas Sues, Sex Disney Railroaded Him Into Vidpix for Free

A test case of far-reaching importance in establishing the right of privacy of stellar performers

was launched by Kirk Douglas yesterday in a \$415,000 lawsuit against Walt Disney and others concerned with the "Disneyland" ABC-TV program. Simultaneously, Douglas asked for and received the support of Screen Actors Guild in the precedential litigation.

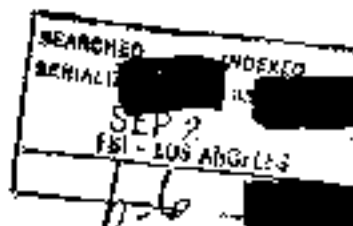
Douglas' suit, filed in Superior Court, charged that he had been "enticed" to Disney's home, ostensibly on a social visit, and that while there the producer had taken pictures of Douglas and his children riding on a miniature train. These films subsequently were used on the "Disneyland" program, the complaint alleged, without the actor's knowledge or consent and without compensation. When Douglas complained, the suit added, the defendants agreed to refrain from using the footage again. This promise was broken, Douglas charged, and the film was shown a second time.

Actor asked \$200,000 compensatory damages for invasion of privacy, \$200,000 punitive damages and \$15,000 as reasonable value of his services. However, Douglas declared, any monies derived from the litigation will be turned over to Motion Picture Relief Fund since he is seeking only to curb the practice and establish the right of a performer to privacy when he wants it.

In seeking SAG support, Douglas pointed out that if a tv producer is allowed to use footage "filmed under less than professional circumstances," a performer may be shown in an undattering light in addition to being in the position of working for nothing. These "free" performances, he added, lessen a performer's "desirability to producers willing to pay." Douglas asked that SAG appoint a committee to study the problem.

SAG promptly termed the Disney action "reprehensible" and pledged Douglas its full support in the action. National exec secretary John L. Dales commented that it is "inexcusable to photograph any actor at a private gathering and to use such motion picture films commercially without the actor's consent."

Complaint, filed by Rosenthal and Norton, added that Disney issued the invitation "well knowing that plaintiff would never have accepted it if it were for the purpose of picture making or other commercial purposes."



DAILY VARIETY
AUGUST 2, 1956

80-244-6

Walt Disney Wins Top Italian Award

Italy's top motion picture honor, the David di Donatello Award, for highest excellence in film production, has been presented to Walt Disney for his animated fantasy, "Lady and the Tramp." The gold statuette, worth \$2000, is a reproduction of the life-size statue made by Donatello representing David after his struggle with Goliath. "Lady and the Tramp" was proclaimed "the greatest technical and artistic work" of all foreign films by Italy's Producers Assn., International Cinema Club and Open Gate Club.

SEARCHED	INDEXED
SERIALIZED	FILED
OCT 1 1956	
FBI - LOS ANGELES	

b-6

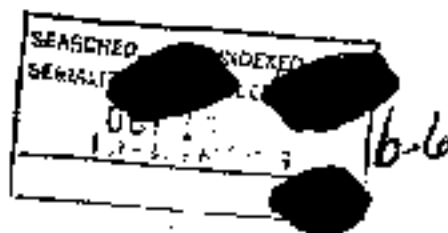
THE HOLLYWOOD REPORTER
OCT. 1, 1956

80-244-7

Disney's Italo Award

Walt Disney yesterday received Italy's "David Di Donatello" award for "highest excellence in motion picture production." Cited was producer's "Lady and the Tramp."

Dr. Massimo Castelli D'Aragona, Italian Consul in L.A., made presentation of award, gold statuette reproduction of Donatello's statue of David.



DAILY VARIETY
OCT. 6, 1954

80-294-8

Walt Disney Wins 5th SPG Milestone Award

Screen Producers Guild has unanimously voted Walt Disney as recipient of this year's Annual Milestone Award for historical contributions to the American motion picture. SPG presy Samuel G. Engel disclosed last night.

Presentation will be made Feb. 2, 1957, at awards banquet held at Beverly Hilton Hotel. Event will be attended by Guild membership, industry leaders, stars and civic dignitaries.

In reporting Disney's selection, Engel stated: "Few characters in the history of our industry have made creative individuality the key to boxoffice success. Walt Disney has sparked the imaginations and lightened the hearts of people throughout the world."

SPG started its Milestone Awards in 1951. Previous winners included Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

80-294-710

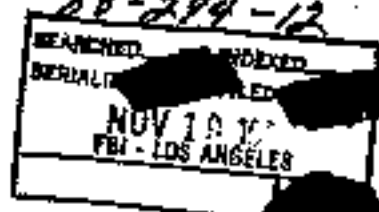
SEARCHED	INDEXED
SERIALIZED	FILED
NOV 1 1956	
FBI - LOS ANGELES	

b-6

DAILY VARIETY
Oct. 25, 1956

80-294-710

Germany Honors Disney
Walt Disney has been awarded the Officer's Cross of the Order of Merit of the Federal Republic of Germany. The presentation was made as an acknowledgment by the German people of Disney's contribution to the strengthening of cultural ties between our two countries.



THE HOLLYWOOD REPORTER
Nov. 5, 1956

Auto Men Honor Disney
Washington.—Walt Disney is being honored at a luncheon today by the American Automobile Assn. with a citation for his contribution to traffic safety through his special cartoon films.

THE Hollywood Reporter
Nov. 1, 1956

80-294-107

SEARCHED	INDEXED
SERIALIZED	FILED
NOV 20 1956	
FBI - LOS ANGELES	

6-6

80-294-13

Walt Disney
 number, \$100,000 for her eight-year-old son, Ron (son of
 (son of Pete, who) who started in the year 1948. The
 and the cause is he, a son of Ron, who is a son of A. J. Smith.

SEARCHED	b-6
SERIALIZED	
INDEXED	

DAILY VARIETY
 NOV. 13, 1956

80-294-14

Television Hollywood's 'Blessing in Disguise', Walt Disney Tells SPO

The man described by Cecil B. DeMille as "Hollywood's poet of celluloid" was honored last night by his fellows who turn out films for the world's screens and paid their highest homage.

Walt Disney, receiving the Screen Producers Guild's highest honor at SPO's fifth annual Milestone Award banquet before a black-tie and décolleté audience jammed into the Beverly Hilton Hotel's grand ballroom, accepted with all the humility and simplicity which have made his pictures great down

through the years.

At the same time, he used the opportunity to get some remarks about Hollywood—particularly in the realm of television—off his chest.

First, though, he pointed out the "magic power" that is at every producer's disposal—the power of selling.

"I've always found it a beautiful thing to watch when someone like Mr. DeMille or Mr. Goldwyn finishes a picture," he told the assemblage.

"They know they're just half-way through the job. Then they roll up their sleeves and start in to sell the product they just made. They put as much imagination in the selling of a picture as they did in the creation of it."

Turning to television as a selling medium, Disney said it descended upon Hollywood in what is loosely known as "a blessing in disguise."

First off, he stressed, "we went into shock, or the 'let's get a stick and chase it under the porch' plan. Then came the beat-down, or 'if we can't lick 'em, let's join 'em' era."

'Common Benefit' Bond

"Now at last," he said, "I think we're coming into a period where both the picture and tv industries can view each other with relative calm and find some methods of common benefit."

If 1955 was a crucial year for the film industry, it was also a year of crisis for tv, producer said.

"During this time, television admittedly turned to Hollywood, not only for old movies but for more production techniques, creative talent and a good hard look at something we laughingly call 'costs'."

"Having done this for us, I think we should be equally gracious and see what we can swipe from them in return. Because, like it or not, I think there's much to be learned from television."

First, instead of talking about it, tv has given immediate opportunity to young directors, writers and players. They believe in new ideas. They take chances, and if they fall on their faces, they fall forward. Television has opened doors to a new wealth of story and entertainment material.

Lends Brother Roy

"Television has done many jobs for us we have not been able to do for ourselves," he asserted. "From the sheer bulk of material pushed through the tv tube daily, it has dulled the sense of people to ordinary entertainment values. Under this pressure, it is forging a new selective audience, with a special capacity for quality entertainment."

During his speech, Disney introduced Joe Rosenberg, former Bank of America official, whom he called his "personal fairy godfather" for having helped him in earlier times. He also introduced his wife, family, brother Roy.

"In my career it helps to have some kind of genre," he explained. "I've got it—but it has

Variety
2/18/57

80-294-1516

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 7 1957	
FBI - LOS ANGELES	

80-294-1516

b-6

Eisenhower Lauds Disney, Recipient Of Milestone Award

Walt Disney was presented with the fifth annual Milestone Award of the Screen Producers Guild at last night's Milestone Banquet in the Beverly Hilton Hotel, with leaders of government, science, education, music, art and literature joining the film industry in paying tribute to his creative contributions to those fields.

SPG President Samuel G. Engel read a message from President Eisenhower to Disney lauding him for his "Contribution to the pleasure and understanding of the world community" and "Genius as a creator of folklore," adding, "your sympathetic attitude toward life has helped our children develop a clean and cheerful view of humanity, with all its frailties and possibilities for good."

A message to Disney from Lewis L. Strauss, Chairman of the Atomic Energy Commission, praised his genius in contributing to wider understanding of science through production of "Our Friend the Atom." Vice-President Nixon spoke via a taped recording.

Lowell Thomas was sponsor and introduced speakers Gen. Omar Bradley, Dr. Frank Baxter, then read a message from Leopold Stokowski and a taped recording by Grandma Moses. Thomas introduced a tape recording by Cecil B. DeMille, last year's recipient now in New York, who delegated Yul Brynner to make the formal presentation.

In accepting the wreath of honor, Disney interspersed his speech with pertinent and humorous remarks. He stressed that a completed picture needed the magic power of selling with the same imagination as in the production phases. "In our studio operation," he stated, "we try to use every weapon in the sales arsenal—newspapers, trade papers, TV, magazines, music, merchandise, posters, balloons, excursions, anything."

Observing that the film industry initially opposed cooperation with television, he said, "Now at last, I think we're coming into a period where both the picture and TV industries can view each other with relative calm and find some methods of common benefit."

Disney praised the team spirit of his staff, many with him for 25 years, and introduced his brother Roy who "runs the company, the whole works, at home and abroad."

Following the speech, Thomas introduced Gene Kelly, who led out and introduced to Disney 30 small children dressed in costumes of their native countries, who sang the producer's theme song. The Disney family also was introduced.

Hollywood Reporter
2-18/57

20-294-46-17

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 7 1957	
FBI - LOS ANGELES	

4-6

80-294-17

**Walt Disney Now Owns
65 Percent of Park**

Walt Disney Productions has bought out all minority interests in Disneyland with exception of holdings of AB-PT, Inc. The Disney company now owns 65 percent of Disneyland and will include its share of operations on its books for the coming year.

The Hollywood Reporter
June 20, 1957
Page 14, col 3

SEARCHED	INDEXED
SERIALIZED	FILED
JUN 20 1957	
FBI LOS ANGELES	

b6

80-294-18

Book Review

THE STORY OF WALT DISNEY (Holt; 217pp.; \$2.95)

Walt Disney's daughter — who should know — has painted a faithful and often absorbing blow-by-blow picture of her father in this intimate blog of the man who developed film animation to the high degree of perfection it occupies today. Working with (as told to) Pete Martin, who previously authored blogs on Bob Hope and Faye Crosby, she has come up with a pretty human portrait which reveals Disney probably has had more ups and downs — particularly downs — than the majority of big-time producers, frequently didn't know where his next cent — even after he became a name — was coming from and is a man of fierce loyalties.

Book gives an even keener insight than the majority of life stories, due to writer's close relationship and on-the-spot observation through the years when Disney and his brother, Roy, were going through some of their greatest trials. Frequent mention is made of the elder brother, proxy of the Disney firm and partnered with Walt since latter's arrival in Hollywood in 1923, and who always has exerted a beneficial influence over the film-maker. Carrying almost a Horatio Alger theme, tome is a straightforward account of one man's rise to success through a succession of heartrending disappointments and hardships.

When Disney first landed in Hollywood from Kansas City, where he was engaged in commercial and novelty screen cartoon production, he had no idea of continuing with a pencil . . . What he wanted was to become a director, thinking that the ultimate already had been reached in cartoonery by such producers as Paul Terry. In Kansas City, where as a boy, too, he had had a paper route prior to going to France with the Red Cross during World War I, he had devised his own system of animation. This, now, was to prove the springboard for his cartoon career when, after finding no director jobs available, he turned again to his pencil for eating money. Alexander Pantages, operator of the Pantages vaude circuit, gave him his first chance via a series of animated jokes for the screen.

Through a literal labyrinth of hurdles, story traces Disney's rise through financial difficulties, raids on his art staff, business double-crosses, etc. How he created his various cartoon characters, as well as meeting the challenge of talking pictures, sound and color are also described. It is a complete, readable portrait of Disney down to the present and his entry into television and realization of his dream, Disneyland. Whit.

"Daily Variety"

NOV 25 1957

Page 4 col 2

80-294-19

SEARCHED	INDEXED
SERIALIZED	FILED
DEC 4 - 1957	
FBI - LOS ANGELES	

b-6

Walt Disney has \$23 million now socked in Disneyland, adds another two million this year. He will also film four features and is looking for more stories. His newest all-cartoon feature, "101 Dalmatians," will be two years in the making.

"Daily Variety"

PR 8 1958

pg 2 col 2+3

80-294-20

SEARCHED	INDEXED
SERIALIZED	FILED
APR 21 1958	

b-6

294
LA 80-294
2340 West Sixth Street
Los Angeles 17, California

March 25, 1960

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions, Inc.
500 South Buena Vista Avenue
Burbank, California

Dear Mr. Disney,

I am enclosing a copy of the March 1960 issue of THE INVESTIGATOR, a monthly magazine published for our employees. Inasmuch as this issue features an article on pages 19 and 20 concerning Disneyland, I thought that the enclosed would be of interest to you.

I am looking forward to meeting you personally in the near future.

My best personal regards are extended to you.

Sincerely yours,

William O. Simon
Special Agent in Charge

Enclosure
b-6

b-6
80-294-21

1340 West Sixth Street
Los Angeles 17, California
June 17, 1960

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions
Disney Studios
600 Buena Vista Boulevard
Burbank, California

Dear Mr. Disney:

Mr. Walter Trohan, an outstanding and able analyst of national affairs, has written an article entitled "The FBI: Nemesis of Crime-Filled Fifties--A Story of Diligence, Cooperation", which was printed in the Congressional Record on Thursday, April 14, 1960.

I am enclosing a copy of this article, and trust that you will find it interesting and informative.

While I have not yet had the opportunity of meeting you personally, I am looking forward to doing so in the near future.

Sincerely yours,

W.G. SIMON
Special Agent in Charge

Enclosure: 1

1 - Addressee
1 - Los Angeles (80-294)

[REDACTED] 6-6

6-6
[REDACTED] 80-294-22

PARSONS, DISNEY, McHUGH, FREEMAN

Legion Honors Show Greats

Four of the entertainment industry's most prominent personalities were honored Tuesday night at the annual American Legion Court of Honor in the Beverly Hilton Hotel.

The Legion's highest honor—the Mercury Award—went to film producer Walt Disney, who has contributed to the American Way of Life for nearly 40 years.

Louella Parsons, Hearst newspapers motion picture editor, songwriter Jimmy McHugh, and Y. Frank Freeman, vice president of Paramount Pictures Corp., were awarded citations for their patriotic contributions to the United States.

The presentations were made by Martin E. McKneally of Newburgh, N. Y., national commander of the American Legion, before some 300 persons at the banquet.

The Mercury Award, established in 1938 and never before given an individual, was presented in the form of a gold trophy mounted on an

in was given Disney, the "father" of Mickey Mouse and Donald Duck "in recognition of the development of new art forms which have been used to dramatize for old and young alike the unique heritage of America."

Miss Parsons received a golden plaque, acknowledging her as the author, editor and chronicler of events in the "Land of Make Believe."

The inscription reads: "The American Legion honors Louella Parsons, tireless worker for the members of the Armed Forces and the Veterans of War—helper at hospitals and all activities close to the heart of America."

McHugh's testimonial, similarly engraved on gold, was

in recognition of the songwriter's numerous charitable activities and "the effect his specially written songs had on the sale of defense bonds during World War II."

McKneally told the audience that in one night at a Beverly Hills Hotel McHugh sold \$25,000,000 worth of bonds.

Freeman, former president and board chairman of the Association of Motion Picture Producers, was presented an illuminated scroll, describing his tenure in the film industry as:

"Pursuing and exalting American ideals with force and vigor, sternly opposing any movement which seeks to compromise or diminish the principles upon which America was founded; providing leadership in the important field of the communication arts and winning the admiration of all patriotic Americans."

McKneally said the awards were voted by the Legion's national executive committee.

LOS ANGELES EXAMINER

DATE 9-21-60

LOS ANGELES, CALIF.

EDITOR *Warden Hecker*

LOS ANGELES FIELD OFFICE

Walt Disney file

80-294-23

SEARCHED	INDEXED
SERIALIZED	FILED
SEP 23 1960	
FBI - LOS ANGELES	

b-6



—Los Angeles Examiner Photo.

HONOREES DISPLAY AWARDS AFTER THE PRESENTATIONS BY MARTIN MCKNEALLY

From left are McKneally, Jimmy McHugh, Lovella Parsons, Walt Disney, X, Frank Freeman.

b-6

DIRECTOR, FBI

October 11, 1960

SAC, LOS ANGELES (80-294)

WALT DISNEY
SAC CONTACT

It is requested that the Director autograph a copy of "Masters of Deceit" to the above-captioned SAC contact.

As the Bureau knows, this individual is Chairman of the Board, Walt Disney Productions, Disney Studios, 600 Buena Vista Boulevard, Burbank, California, and a valued contact of this office.

3 - Bureau
1 - Los Angeles (80-294)

[REDACTED]

b-6

[REDACTED] b-6

80-294-24 b-6

DIRECTOR, FBI

1/25/61

SAC, LOS ANGELES (65-4846)

CHILD MOLESTER POSTER

For the information of the Bureau, I met with WALT DISNEY, Head of Walt Disney Studios and an SAC contact, on 1/19/61, and the conversation drifted into the kidnap rape murder of Rose Marie Riddle, six-year-old child who was kidnaped from a labor camp near Shafter, Calif. on 1/12/61.

I mentioned to Mr. DISNEY the program which the Director started several years ago involving the distribution of child molester posters, so that schoolchildren would be impressed with appropriate precautionary measures should they be approached by strangers.

Mr. DISNEY stated he thought this was a very fine program, and then began to express himself along lines that he felt that a nonprofit film of a type made by DISNEY utilizing some of the animal characters which he has made famous could be very effective in the education of children of tender years against child molesters.

Mr. DISNEY, who is an "idea" man, seems so interested in this thought that he called in one of his associates, [redacted] who is one of his research specialists. b-6

They then discussed the possibility of putting out a series of three films in order to reach various age groups, and Mr. DISNEY instructed [redacted] to initiate research. b-6

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second documentary, concerning this serious problem, would be highly effective and would be the difference in making this film out of the ordinary.

He reiterated that there would have to be nonprofit financing of such a project, possibly by some group of civic leaders. He then mentioned that [redacted] b-6

2 - Bureau

2 - Los Angeles (1 - 80-294)(Disney)

WJS
(4)

b-6

b-6

80-294-25

[redacted] who is well known to the Director, would be a logical person to spearhead such a drive. b-6

No commitments of any kind were made to Mr. DISNEY, and he in fact did not make any request at this time. He stated he would like to have some research done on the proposed project, and that if it appeared feasible, then he would like to ask Mr. HOOVER's participation in this program.

It has come to my attention that [redacted] has, in fact, commenced his research and that he is starting out along lines of determining the principal age groups which have been the target of child molesters. b-6

As the Bureau knows, WALT DISNEY enjoys one of the finest reputations in the motion picture industry, and his studio is well established as being operated along the highest principles.

The Bureau will be kept advised of any further developments, and the above is submitted for information.

DIRECTOR, FBI

2/14/61

SAC, LOS ANGELES (66-1846)

CHILD MOLESTER PROGRAM

Re: 1/25/61

[redacted] advised on 2/10/61 that WALT DISNEY had contacted him and had discussed the proposed cartoon on child molesting. DISNEY told [redacted] that he had secured the idea as the result of a conversation with me when I explained the Director's program in distributing child molester posters. b-6

[redacted] advised that he and DISNEY are going to have a meeting within the next week to determine ways and means of raising funds for such a cartoon on a nonprofit basis. b-6

The Bureau will be kept advised.

2 - Bureau

1 - Los Angeles (66-1846) (Disney)

80-194-26

NEW PACT UPS DISNEY TO \$3,500 WKLY.

Walt Disney's new seven-year pact as exec producer and general supervisor of Disneyland will be voted upon by Disney stockholders May 16 meeting in Burbank.

According to proxies sent stockholders yesterday, new deal has already been approved by Bank of America, National Trust & Savings Assn., and Prudential Insurance Co. of America, from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive \$3,500 a week, increase of \$600 weekly, and \$1,666 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

Payments, according to proxy, represents increase of \$26,000 annually. The deferred payments will begin with expiration of seven-year deal, or extension thereof, but not later than Jan. 1, 1971.

Disney also is to be available for consultation during deferred pay period.

Holders also will vote on an amendment to continue contract of WED (Walter E. Disney Enterprises) to render architectural and designing services to Disneyland to Oct. 3, 1965.

Disneyland will pay WED \$1,500 a week and further fees, the sum equal to 20% of payroll costs of any personnel of Disneyland.

Patents and copyrights by either party shall be jointly owned and costs to be borne between them.

During fiscal year ended Oct. 1, 1960, Disneyland paid WED Enterprises \$181,000 for services. Under new amendments, effective Feb. 17, 1961, profit would have been approximately \$65,000, before taxes, which is more in line with basis of fees charged by other architectural and designing firms.

10% Of Moon Plot
Disney's contract dated April 8, 1960, called for \$2,000 weekly plus expenses; also 25% option in feature films (five) which he must advise before production starts. He is to contribute in proportion of interest acquired in such film(s). He recently acquired 10% in "Moon Plot."

Disney's old pact expired Dec. 31, 1960, and was extended a year.

Anderson's Pay \$96

For the fiscal year ended Oct. 1, 1960, Disney received \$156,000; William H. Anderson, vicepres in charge of studio operations and director, \$38,000; Roy O. Disney, president and director, \$52,000; E. Carden Walker, vicepres in charge of advertising and sales director, \$52,000; Gunther R. Lessing, vice-chairman of board, vicepres, general counsel and director, \$51,800.

During same year, WED was paid \$189,285. Gross income of the company in respect of which such royalties were paid amounted to \$7,211,181. WED made rental payments to Disneyland of \$164,271 on small gauge railroad, and \$167,080 on operation of incinerator system.

"Daily Variety"

APR 14 1961

ingland 4

80-294-27

6-6

New Contract For Walt Disney Calls For Boost In Pay

New employment contract with Walt Disney, to be voted on by stockholders at the special meeting called for May 16 at the Disney studio, calls for a hike in Disney's weekly pay from the present \$3000 to \$3500, according to the proxy statement mailed to stockholders yesterday. Shareholders also will be asked to ratify the recent merger of wholly-owned subsidiary Disneyland.

(Continued on Page A)

(Continued from Page 1)
into the parent company. In the fiscal year ended last Oct. 1, Disneyland earned net profit of \$1,400,749.

Proxy statement also discloses that under his old contract Disney was given an option to buy an undivided ownership interest of up to 25% in any motion picture (except cartoons and the "True Life Adventures" and "People and Places" series) produced by the company, such option being exercisable prior to start of a picture and requiring him to contribute to the cost of the production, but to date Disney has not exercised such option except for a recent 10% interest in the film tentatively titled "Moon Pilot."

The pay boost asked by Disney is to compensate for services in connection with Disneyland which Disney's WPD Enterprises has been servicing at less than cost for several years.

Proxy statement also shows that William H. Anderson, v-p in charge of Disney studio operations, is paid \$89,000 a year; Roy O. Disney, president, \$52,000; E. Cardon Walker, v-p, \$52,000; and Gunther R. Lessing, general counsel, vice-chairman, \$31,300.

Walt Disney Productions

"The Hollywood Reporter"

APR 19 1961

Done (cal)

80-294-28

6-6

**Appoints
Disney, Murphy**
General Dwight D. Eisenhower has named two prominent Los Angeles men, Walt Disney and UCLA Chancellor Franklin Murphy, to the executive committee of the People-to-People program. Gen. Eisenhower's appointment as chairman of the activated program was announced earlier in the week by President Kennedy.

*Walt Disney
80-2943*

[Redacted]

b.6

Los Angeles Herald-Express

Date 11-14-61

Los Angeles Division

Editor: HERBERT H. KRAUCH

RE: PEOPLE-TO-PEOPLE PROGRAM

LA file _____

Bufile _____

*ce Bureau
11/14/61*

[Redacted] b-6

80-294-29

[Redacted] b-6

*SAE
ASAC*

... to be in the person of my brother. Roy runs the company, the whole works, at home and abroad. . . he has a talent for self-effacement which isn't going to do him a bit of good right at this moment."

DeMille, himself out on the road doing what Disney admired, selling his latest picture, was unable to be present for the actual presentation of the SPC Award, made for him by Yul Brynner. In a tape recording, however, last year's winner called Disney "the man who has brought more sheer joy and happiness to more children of all ages than any other single story-teller who has ever lived."

The Wires Congratulations

Wired congratulations to Disney were read by Samuel G. Engel, SPC proxy, from President Eisenhower, Vice President Nixon and others. The Chief Executive paid following tributes:

"Your genius as a creator of folklore has long been recognized by leaders in every field of human endeavor, including that most discerning body of critics, the children of this land and all lands."

"As an artist your work has helped reveal our country to the world, and the world to all of us. As a man, your sympathetic attitude toward life has helped our children develop a clean and cheerful view of humanity, with all its frailties and possibilities for good."

Lowell Thomas, succeed event, and Gen. Omar Bradley, one of the speakers, lauded Disney's contributions to Armed Services' morale. Parle Meets then observed: "It takes a gentle spirit to create a character like Mickey Mouse, who is so well known everywhere in the world."

Tribute also was paid Disney by a message from Lewis L. Strauss, chairman of Atomic Energy Commission, for his "great contribution to wider understanding of how man's inventiveness can serve the cause of peaceful progress and enrich the lives of people everywhere," and Dr. Frank B. Rowley, speaker of producers' "valuable con-

tributions" in both these fields. Leopold Stokowski managed: "Walt Disney is a rare creative personality." Grandma Moses sent greetings to Disney via a recording.

When guests entered the ballroom after cocktails they found seated in the 20 chairs on the dais figures of the most famous of Disney's characters, all in boxes, with Mickey Mouse occupying Disney's chair. As a closer, 20 small children from as many foreign countries greeted Disney with the name of Mickey Mouse in their native tongues. Gen. Kelly led them in singing Disney's theme song, "When You Wish Upon a Star," which Pat Boone sang as climax to evening.

Eddie Fisher opened ceremonies with "Star-Spangled Banner" and invocation was delivered by Lt. Thomas E. Moya, chaplain of Mine Force Pacific Fleet, U.S. Navy. On the dais with Disney were Thomas, Engel, Lt. Moya, Fisher, Debbie Reynolds, Brynner, Esly, Gen. Bradley, Mme. Meets, Baxter Rosenberg.

SUBJECT

WALTER ELIAS DISNEY

FILE NUMBER

HQ 94-4-4667

HQ. 94-4-4667

HQ. 9-33728

LA. 80-294

October 4, 1940

LAN:LCB

MEMORANDUM FOR MR. TOLSON

Courtney Ryley Cooper's fingerprints are being taken out of the Exhibit Room. It is suggested that Walt Disney's be inserted in their place. Likewise Cooper's name is being removed from all booklets, etc.

Respectfully,

L. B. Nichols

ORIGINAL FILED IN

RECORDED & INDEXED

94-4-4667-1

FEDERAL BUREAU OF INVESTIGATION
OCT 5 1940
U. S. DEPARTMENT OF JUSTICE

NOV 10 1940

Walt Disney Strolls Two Days Unrecognized in Washington



THE GOLDEN EGG—Walt Disney, the creator of Donald Duck and other favorites, poses with the quack-quack hero.

Everybody knows Donald Duck but his sweet, being more self-effacing, walked Washington's streets for two days unrecognized. Without fanfare at Fairland prompts or the need for Donald to run interferences against Washington's fast-biting field of autograph hunters, Walt Disney came here Friday "simply to see the sights" and left last night thinking whimsically on Uncle Remus.

Apparently he was unbothered by crowds which might have wanted to see the arrival of Donald and the country of the world's greatest magazine set to music. He said he saw half of Washington's sights before time for leaving. He is more swinging than Donald.

Said by his friends, "He has had
driven in the world of money he has
created." Disney was anxious to
be what the Nation's Capital is.

thinking about an ultimate matter
at the war.

Donald Duck won't go quacking off to camp, Mickey won't capture 10 of the seven single-banded and Snow White won't be a war horse while the Seven Dwarfs hunt away the bleeding wounded.

Disney said he wasn't—or rather at this point doesn't think it wise to plant his creations as specific characters in any one. He thinks of them merely as characters.

Decided he is concerned with "home run American folklore," centering around Chicago's first million, Uncle Sam. Disney came here from Atlanta and the State's rural projects where he tried to learn how Americans really talked how the Negro talks and standing up any. There will be more on the silver screen about this later.

94-4-4667A
c

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director, FBI Att'n: Training and Inspection DATE December 16, 1954
Division

FROM : SAC, Los Angeles (66-new)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES FIELD DIVISION

Re SAC Letter 54-54 dated 10/7/54.

POSITION OF CONTACTDate 1-12-55
Approved by Bureau as SAC Contact

Mr. WALT DISNEY is the Vice-President in charge of production and the founder of Walt Disney Productions, Inc., 2400 West Alameda Street, Burbank, California. Mr. DISNEY is extremely prominent in the motion picture industry and his company is the foremost organization in the production of cartoons.

SERVICES CONTACT CAN PERFORM

b7d [REDACTED]

Mr. DISNEY has recently established a business association with the American Broadcasting Company - Paramount Theaters, Inc., for the production of a series of television shows, which for the most part are scheduled to be filmed at Disneyland, a multimillion dollar amusement park being established under Mr. DISNEY's direction in the vicinity of Anaheim, California. Mr. DISNEY has volunteered representatives of this office complete access to the facilities of Disneyland for use in connection with official matters and for recreational purposes.

PAST RELATIONS WITH LOS ANGELES OFFICE

JFM:GWW

RECORDED 73
DEC 24 1954

RE: WALT DISNEY

BACKGROUND

WALT DISNEY was born in Chicago, Illinois, on December 5, 1901. He received his elementary and high school education in the schools of that city and became a commercial artist in 1919. Between 1919 and 1922 he produced a number of cartoons and in 1928 created Mickey Mouse, his most famous cartoon.

Mr. DISNEY has been associated with his brother, ROY O. DISNEY, in the management and operation of the Walt Disney Productions since the establishment of the company by the brothers in the early 1930's. Mr. DISNEY resides with his wife and family in the Holmby Hills section of Los Angeles.

DEROGATORY INFORMATION

No derogatory information concerning this individual appears in the files of this office.

SAC RECOMMENDATION

Because of Mr. DISNEY's position as the foremost producer of cartoon films in the motion picture industry and his prominence and wide acquaintanceship in film production matters, it is believed that he can be of valuable assistance to this office and therefore it is my recommendation that he be approved as an SAC contact.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: January 20, 1956

FROM : M. A. Jones

SUBJECT: **WALT DISNEY PRODUCTIONS -
MICKEY MOUSE NEWSREEL UNIT
MICKEY MOUSE CLUB
AMERICAN BROADCASTING COMPANY**

Walt Disney

Tolson _____
Boardman _____
Belmont _____
Clegg _____
Glavin _____
Harbo _____
Rosen _____
Tracy _____
Laughlin _____
Tele. Room _____
Holloman _____
Gandy _____

[Handwritten initials]

On January 18, Mr. Jerry A. Sims, local representative for Walt Disney Productions, 1915 New Jersey Avenue, Northwest, phone METropolitan 8-1632, home phone JACKson 2-2023, came to the Bureau unannounced and took a regular tour. He was very much impressed with the tour and returned on January 19, 1956, to determine if it would be possible for him to take motion pictures for the television show, Mickey Mouse Club.

He presented his plan to Agent Kemper. He said that Walt Disney Productions sponsors a television show over the American Broadcasting Company between 5:00 and 6:00 P.M. for children. The program has an audience of 20,000,000.

He said that the show is broken down into four parts.

1. Mickey Mouse Newsreel
2. Young Stars of Hollywood Who Dance and Sing
3. Careers Under Title "What I Want To Be"
4. A Walt Disney Cartoon

He said that the show gets meticulous screening and that they do not put anything on which would in any way be offensive to either parents or children. He said, for example, they will not even show anyone hunting or any form of brutality.

He said that he would like to take a group of children, if possible, the children of Special Agents, and have two short scenes which would run about two minutes on the Mickey Mouse newsreel. He would like the first scene to be done on the range which would show the Agent shooting at a bull's-eye target and would be based on the fact that the FBI Agent is a great marksman and would be something which the children would look up to. In the second scene he would like to show how fingerprints are taken with the children watching and then a short showing of the fingerprint file. He does not want to emphasize the criminal side of fingerprints but would merely like to point out how many fingerprints we have and show how they serve a humanitarian purpose.

The entire film would be shot without sound and would run about 300 feet. He said that after the film was shot the narration would be dubbed in and he would want us to check the narration beforehand.

Enclosure

ECK:grs

(2)

ENCLOSURE

RECORDED - 4

INDEXED - 4

63 FEB 24 1956 EX-118

64-4-4667-2X

64-4-3322-54

64

FILE

Mr. Nichols

January 20, 1956

In regard to sponsors Mr. Sims said that the sponsorship is multiple and the attached list shows the various sponsors. These sponsors, of course, are aimed at children. Include dog food, cereals, canned milk, candy bars and popcorn.

A check of our files fails to show any information on Sims, and Walt Disney, who is founder of Disney Productions of Burbank, California, is an approved SAC contact in the Los Angeles Office. He has been most helpful. (94-4-4667-2)

RECOMMENDATION:

In view of the tremendous audience and the fact that this would require very little work on our part, it is recommended that we call Sims and tell him that we will be glad to cooperate in his venture.

I don't think
we should

I agree

1-24

OK.

ADDENDUM/ECK:grs/1-27-56

On 1/26/56 Kemper called Sims and told him we would be unable to help him. He was extremely sorry and said perhaps he would call us at some later date to know if we could help him. Kemper told him to feel free to do so.

ek

TRUE COPY

Mickey Mouse
Newsreel Unit

Dash Dog Food
Franks.....
Ipana toothpaste.....
Catsup.....
Frozen soup
hot soup
Franco-American Prdts.....
Pork and Beans.....
Carnation Milk.....
Coca-Cola.....
Wheaties
Cheerios
Cake Mixes
Jays
Trix.....
Johnson's wax
Lettuce.....
Mars candy.....
Mattel Inc.....
Miles Laboratories.....
Mortons' Salt...
SOS Co.
TV Time Popcorn.....
Vick Chemical Co.....
Welch Grape Juice. Co..

Monday.. Coca-Cola

Tuesday...

Wednesday... Vicks and General Mills

Thursday...

Friday... Lettuce Inc. and Morton's Salt.

ENCLOSURE

94-4-4667-2X

3226-1-12

74023

Metropolitan 8-1632

WALT DISNEY PRODUCTIONS

MICKEY MOUSE NEWSREEL UNIT
1815 NEW JERSEY AVENUE, N. W.
WASHINGTON 1, D. C.

Jerry A. Sims
NEWSREEL CAMERAMAN

RECEIVED

94-4-4667-2X

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

FROM : Mr. Mason M

SUBJECT: WALT DISNEY
MOTION PICTURE PRODUCER
SAC CONTACT OF LOS ANGELES OFFICE

Tolson _____
Boardman _____
Nichols _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

I. On February 27, 1956, SAC Malone of Los Angeles was visiting with SAC Contact Walt Disney. Disney mentioned that in connection with his Disneyland Amusement Park he is presently developing a "science of tomorrow" section. He raised the question as to whether it would be possible to prepare a display or demonstration of how science is employed by the FBI in law enforcement through its Laboratory and Identification Divisions.

Disney volunteered that the FBI is foremost in this field, and its operations are of great interest to all Americans and particularly so to the young people. Disney commented that government agencies have in the past been reluctant to participate in any displays of a commercial nature where admissions are charged to enter a particular area but wanted to present this idea to Malone for relay to the Bureau to determine the Director's reaction.

In the event the Bureau feels that it would be possible to assist in such a project, Disney would then officially endeavor to more specifically outline the phases of his idea so that each could be fully considered by the Bureau.

II. Disney also mentioned that his company is currently producing a television series known as the "Mickey Mouse Club" televised daily over the American Broadcasting Network. This program is designed for child audiences and it is Disney's desire to acquaint American children with various employment opportunities in numerous fields of American endeavor.

Disney would like to feature a series of programs on the FBI and law enforcement as a career. He has a specific outline in mind. He presented this thought to SAC Malone in order to secure the Bureau's initial reaction and if favorable would then draw up specific ideas for presentation and clearance.

RECORDED - 94

94-4-4267 3

cc - Messrs. Nichols
Persons
Mohr
Tamm

Ex

APR 19 1956

*EDH:gar (7)

Received the enclosed
\$125.00
1-10

with the Bureau.

III. Disney appears to be a very reliable individual and has been quite friendly with the FBI. He is an approved SAC Contact. His television programs have been very popular and educational and have been conducted on a high plane. The Disneyland Amusement Park appears to have been popularly received.

Disney's two proposals at this stage seem rather vague and it might be desirable to have him furnish more facts so that each can be considered.

RECOMMENDATION:

Mr. Nichols consider this matter and offer his recommendations to the Director and carry on through with notification to SAC Malone at Los Angeles.

M I don't see how
we can do anything

Wm
I agree
5/8
I concur
H

SAC, Los Angeles

March 16, 1956

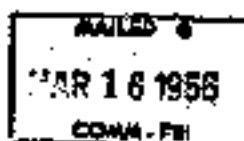
Director, FBI

94-4-1467-3
WALT DISNEY
MOTION PICTURE PRODUCER

RECORDED - 21
EX-12
The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

ECK:gsa
(4)



1 MAR 20 1956

Handwritten notes: *per 1*, *Mar 12*, *per 2*

March 21, 1956

WALTER E. DISNEY
(Walt Disney)
Born December 5, 1901
Chicago, Illinois

Summary

Walter E. Disney

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney." (u)

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 1, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney." (u)

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (u)

(62-60527-25375)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency. (u)

Orig. and one to RECORDED-107 MAR 23 1956
Req. rec'd 3-14-56 INDEXED-107
W.L. Marshall/csc
(4)

TELETYPE UNIT
COMMUNICATIONS SECTION
MAY 1 1956
FBI - NEW YORK
FBI - CHICAGO
FBI - BUREAU
FBI - ALBANY
FBI - ALBUQUERQUE
FBI - ANCHORAGE
FBI - ARIZONA
FBI - ARKANSAS
FBI - CALIFORNIA
FBI - COLORADO
FBI - CONNECTICUT
FBI - DELAWARE
FBI - DISTRICT OF COLUMBIA
FBI - FLORIDA
FBI - GEORGIA
FBI - HAWAII
FBI - ILLINOIS
FBI - INDIANA
FBI - IOWA
FBI - KANSAS
FBI - KENTUCKY
FBI - LOUISIANA
FBI - MAINE
FBI - MARYLAND
FBI - MASSACHUSETTS
FBI - MICHIGAN
FBI - MINNESOTA
FBI - MISSISSIPPI
FBI - MISSOURI
FBI - MONTANA
FBI - NEBRASKA
FBI - NEVADA
FBI - NEW HAMPSHIRE
FBI - NEW JERSEY
FBI - NEW MEXICO
FBI - NEW YORK
FBI - NORTH CAROLINA
FBI - NORTH DAKOTA
FBI - OHIO
FBI - OKLAHOMA
FBI - OREGON
FBI - PENNSYLVANIA
FBI - RHODE ISLAND
FBI - SOUTH CAROLINA
FBI - SOUTH DAKOTA
FBI - TENNESSEE
FBI - TEXAS
FBI - UTAH
FBI - VERMONT
FBI - VIRGINIA
FBI - WASHINGTON
FBI - WEST VIRGINIA
FBI - WISCONSIN
FBI - WYOMING

94-4-4667-5
CHANGED TO
63-3841-X

APR 29 1957

ms
C

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI (44-4-4667)

FROM : SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY
SAC CONTACT
LOS ANGELES DIVISION

DATE: 10/31/56

ATTENTION: TRAINING
AND INSPECTION DIVISION

Mr. Nichols

For the information of the Bureau, it was announced on October 24, 1956 that the above captioned motion picture producer, who is an SAC contact of this office, has been selected to receive the annual Milestones Award of the Screen Producers Guild at an award banquet scheduled for February 3, 1957 at the Beverly Hilton Hotel. This announcement was made by SAMUEL G. ENGEL, President of the Screen Producers Guild and also an SAC contact of this office.

The award recognizes DISNEY'S contribution to motion pictures during his 33 years in Hollywood, contributions which have also brought him a total of 25 Academy Awards.

(2) Bureau
1 - Los Angeles
JMC:pas
(3)

EXP. PROC.
NOV 5 1956

RECORDED - 10

INDEXED - 10

94-4-4667-6

NOV 5 1956

EX-127

W. H. ...

11-2-56 (enc)
FSH

RECORDED - 10

94-4-4667-6

November 9, 1956

PERSONAL

EX-127

Mr. Walt Disney
2400 Alameda Avenue
Burbank, California

Dear Mr. Disney:

Mr. John F. Malone, Special Agent in Charge of our Los Angeles Office, has advised me of the annual Milestone Award of the Screen Producers Guild which is to be presented to you on February 3, 1957.

You must derive great satisfaction from this recognition, and I want to be among the many persons in this country who will extend congratulations to you on this occasion. Your work in the past has been a credit not only to the motion picture industry but to the entire Nation, and I want to assure you of my every good wish for continuing success.

Sincerely yours,

W. Edgar Hoover

cc - Los Angeles, Reurlet 10-31-56

NOTE: The Bureau has had cordial relations with Disney who has an SAC contact of the Los Angeles Office. There is no derogatory data on Bufiles on the Screen Producers Guild. Samuel G. Engel, a producer at 20th Century-Fox and an SAC contact of the Los Angeles Office, was president of the Guild in 1955.

FJH:pjl
(4)

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Nease _____
Winterrowd _____
Tele. Room _____
Holloman _____
Gandy _____

100

NOV 23 1956

MAILED 3
NOV 9 1956
COMM-FBI

REC'D-READING RM
FBI
Nov 9 3 54 PM '56

WALT DISNEY

November 26, 1956

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Boardman	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Trotter	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

Dear Mr. Hoover -

It was good of you to take time from your busy day to send me your very complimentary letter of November 9th,

To say that I am pleased about the forthcoming Milestone Award is definitely an understatement and my only hope is that I will always be able to live up to it and be deserving of this great tribute. Your congratulations in this connection are deeply appreciated.

Warmest regards and many thanks.

Sincerely,

Walt Disney
WALT DISNEY

Mr. J. Edgar Hoover
Federal Bureau of Investigation
United States Department of Justice
Washington 25, D. C.

WD:mc

8
EXP. PROC.

DEC 3 1956

RECORDED - 24

94-4-4667-7

16 DEC 4 1956

60 DEC 7 1956

EX-125

GIR 1

TV Roundup

Disney to Get Award Feb. 22 At Valley Forge

Philadelphia

WALT DISNEY will be at Valley Forge on Friday, Feb. 22, to accept a Freedom Foundation Award. He'll be introduced by WFIL-TV newscaster Gunnar Back.

Another TV celebrity visitor will be actor — "104,000 Challenge" art expert Vincent Price, due here Monday to help kick off a Philadelphia Museum of Art membership drive.

Playwright Arnold Schulman, whose "A Hole in the Head" opened at the Walnut last night, vigorously denies that it's a stage version of his highly-lauded TV drama, "A Heart's a Forgotten Hotel."

Ted Rogers, producer of NBC's "Home", discusses "New Dimensions in Television," at a Barclay luncheon of the Television and Radio Advertising Club of Philadelphia tomorrow.

"How Near Is Your Heart Attack?" is the subject of a WFIL-TV symposium tomorrow night at 8. Ways in which people abuse their hearts will be cited by Dr. Robert P. Glover, chief of the Department of Thoracic Surgery at Presbyterian and Episcopal Hospitals and at St. Christopher's Hospital for Children; Dr. William D. Stroud, professor of cardiology in the Graduate School of Medicine at the University of Pennsylvania, and Dr. Edward Weiss, Philadelphia psychiatrist. —E.H.

Mr. Tolson	✓
Mr. Nichols	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Rosen	✓
Mr. Tamm	✓
Mr. Winterrowd	✓
Mr. Nease	✓
Tele. Room	✓
Mr. Holloman	✓
Miss Gandy	✓

42/5

PHILADELPHIA, Pa.

INQUIRY

BULLETIN

DAILY NEWS

DATE 2-13-57

EDITION City

PAGE 32

COLUMN 4

EDITOR Walter H. Wernberg

TITLE OF CLIP

64 FEB 20 1957

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 14 1957	
FBI - PHILADELPHIA	

14-44667-A
NOT RECORDED
191 FEB 18 1957



WALT DISNEY PRODUCTIONS

2400 WEST ALAMENNA AVE. • BUEKANK, CALIFORNIA • CABLE ADDRESS: DISNEY

WICKET MOUSE
NEWSREEL UNIT

March 1, 1957

mick

3-1

Mr. Louis B. Nichols
Assistant to Director
Federal Bureau of Investigation
Washington, D. C.

Dear Nick:

It is a pleasure to announce to you that I am now connected with Walt Disney as their newsreel representative in Washington, D. C.

Had the privilege of meeting Mr. Malone of your Los Angeles office and talked over plans for a series of stories regarding your organization. As you know, the Disney Studios, from what I have seen while here, really does a thorough job on any undertaking they might assume. You can be sure a real story will be made which will give the young generation an idea of the great work done by your organization led by Director, J. Edgar Hoover.

Hope to see you soon after my return and go over plans for coverage of the Federal Bureau of Investigation.

Kindest regards,

Hugo Johnson

Sincerely,

Hugo Johnson
Hugo C. Johnson

HCS:kt

Calif
oc
RECORDED-82
INDEXED-82

EX-110

94-1-411-8
6 APR 5 1957

147
EX-110

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE: March 1, 1957

FROM : SAC, LOS ANGELES (94-274)

ATTENTION: Assistant to Director
LOUIS B. NICHOLS

SUBJECT: WALT DISNEY PRODUCTIONS, INCORPORATED
RESEARCH (CRIME RECORDS)

Assistant Director
DONALD J. PARSONS

On February 28, 1957, SA JOHN M. CASH and I, at the suggestion of Mr. WALT DISNEY, head of the above-captioned concern, conferred with Mr. BILL WALSH, Mr. BILL PARK and Mr. HUGO JOHNSON, members of the Disney organization's television production staff, regarding the possibility of their company producing a film on the FBI Laboratory in conjunction with the 25th Anniversary of that division. *Call*

Mr. WALSH and Mr. PARK are engaged in TV film activity at the Burbank Studios while Mr. JOHNSON, who was formerly with the Paramount Pictures, Inc. Newsreel in Washington, D.C., for a number of years, is now engaged in similar activity for the Disney company, having recently joined the organization. Mr. WALSH, who is the head of the Television Production Division of the Studio, advised that Mr. DISNEY is interested in filming the show on the FBI, but feels that a production on the Laboratory would be impossible at this time because of the amount of work which would be involved and the limited time available between now and the Laboratory anniversary. He pointed out that it took the concern approximately one and a half years in preparation and filming to produce the "atom bomb" film which was designed with an educational slant in order to enlighten the public. This type of film is usually not profitable for the company; however, Mr. DISNEY likes to do films of this type occasionally as a public service.

For some time, according to Mr. WALSH, Mr. DISNEY has been interested in producing something featuring the FBI either for his Disneyland television show or the Mickey Mouse Club television production. WALSH explained that Mr. DISNEY feels that a show about the FBI with a Laboratory feature could

4 - Bureau

2 - Los Angeles (1 - 80-294, WALT DISNEY)

JFM:MAM

(6)

SE 45

RECORDED-82

INDEXED-82

6 APR 5 1957

52 APR 15 1957

LA 94-274

be readily produced in time for the fall, 1957 Mickey Mouse Club program. Mr. WALSH pointed out that this program is designed to have an educational appeal particularly to those juveniles in the 12-14 year age bracket. At the present time the club has an estimated audience of 18 million, Monday through Friday. The program is one hour in length; however, commencing in September, 1957, the Mickey Mouse Club program will be a half-hour program and will be televised between 5:30 p.m. and 6:00 p.m., Pacific Standard Time, daily, Monday through Friday, over the American Broadcasting Company network. Mr. WALSH mentioned that a series of five programs running over a one-week period could be very effectively done concerning this Bureau.

Mr. WALSH and his associates mentioned that there is a great hunger on the part of American youths today for facts about organizations such as the FBI. A program format showing a 14-year-old boy something about FBI qualifications, training, facilities and careers could be effectively produced and would have a tremendous audience appeal. Mr. WALSH stated that the company has done similar shows on airline pilots and dairymen. In both instances the response from the juvenile audiences indicated that more programs of this type could be effectively utilized. The Mickey Mouse Club is planning to feature more programs in its 1957 program on facts about interesting careers for the benefit of its juvenile audiences.

It was mentioned to these gentlemen that any FBI participation in a program of this type would have to be approved by the Bureau, whereupon Mr. JOHNSON mentioned that he is personally acquainted with Assistant to the Director LOUIS B. NICHOLS and is returning to Washington, D.C., on Wednesday, March 6, 1957. He suggested that he would like to confer with Assistant to the Director NICHOLS on Friday, March 8, 1957, in Washington, D.C. and requested that Mr. NICHOLS be apprised of his desire for an interview concerning this matter. Mr. JOHNSON stated that he will call Mr. NICHOLS's Office for an appointment following his arrival in Washington, D.C.

The foregoing is being brought to the attention of the Bureau for its information and appropriate action in connection with the Walt Disney Productions' suggestions.

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: March 4, 1957

FROM : D. J. PARSONS

SUBJECT: FBI LABORATORY
25th ANNIVERSARY

The FBI Laboratory was officially started November 24, 1932. Therefore, November of this year will be the 25th anniversary. We have been making some tentative plans for commemoration of this anniversary and some long range planning is necessary if we want to take advantage of some of the better publicity media.

I have had a small committee considering some of the many possibilities and in particular whether we would want to make this occasion subject of a nation-wide television broadcast. Certainly if we did, we would want to seek the best type of program. One of the committee members, Laboratory Supervisor C. E. Thompson, suggested that since Walt Disney has gotten into large scale educational programs, such as the one recently on the atom bomb, something of this caliber would insure a large audience. Walt Disney is an SAC contact in Los Angeles and while there last month I asked SAC Malone to see if Walt Disney would be interested in doing a program on science in law enforcement commemorating our 25th anniversary, but to do so without making any commitments whatsoever.

Parsons should not have done this without prior approval
SAC Malone has advised me that Disney was very pleased with the idea and put Malone in touch with members of the Walt Disney Television Productions staff. Even though films of this type are not profitable for the company, Mr. Disney likes to do this type occasionally as a public service. His production staff has proposed doing a film for use in the fall of 1957. Walt Disney Productions has a series of educational programs designed particularly to appeal to the 12 - 14 age bracket but at the present time have an estimated audience of 18 million. This program is known as the Mickey Mouse Club, and in September of 1957 will be on for a half hour each day, Monday through Friday, 5:30 p. m. to 6:00 p. m. Pacific Standard Time (8:30 p. m. to 9:00 p. m. Eastern Standard Time). They would like to do a series of five programs to take an entire week.

One of the Disney Productions staff is Mr. Hugo Johnson, formerly with Paramount Pictures, Inc., Newsreel in Washington, D. C. He knows Mr. Nichols and intends to be in Washington this week. He advised SAC Malone that he would like to talk to Mr. Nichols about this and said he would call Mr. Nichols' office to see if he could talk with him on Friday, March 8.

1- Mr. Nichols

DJP/mek (4)

(SEE ADDENDUM PAGE 2)

INDEXED-82

APR 5 1957

Memo Mr. Parsons to Mr. Tolson
Re: FBI Laboratory - 25th Anniversary

I think the caliber of the documentary and educational films prepared by Disney Productions is recognized as being of the highest and we should further explore the possibility of seeking publicity for the Bureau through the medium of the Disney programs commemorating the anniversary of the Laboratory. We, of course, will have to have more details as to what would be involved and also as to commercial sponsorship.

RECOMMENDATION:

It is recommended that if at all possible Mr. Nichols see the Disney representative, Mr. Johnson, and explore the possibilities of a filmed television program commemorating the Laboratory's 25th anniversary.

P

ADDENDUM (LBN:jmr) 3-6-57 I will, of course, see Hugo Johnson when he comes to the Bureau and he has now written me as indicated by the attached letter. This does present a rather awkward situation since we have heretofore turned down Walt Disney Productions as indicated in Mr. Jones' summary of January 20, 1956, which is also attached. I think that in view of the approach that has now been made we are pretty much in a position where we are going to have to do something and I think we will have to explore the matter when Johnson does come in. I have two or three other things in mind, one of which will be a 7-minute feature with the Art Baker program, "You Asked For It." This is being submitted separately.

we can explore
it but no
definite
commitment
should be made.

3-6

This is a most serious -
barracking & an -
fortunate situation.
No one should ini-
tially such a move
without clearance
here. H

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: March 8, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY SHOW

Tolson _____
Belmont _____
Mohr _____
DeLoach _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

3-1

Reference is made to the attached memorandum concerning the visit of Hugo Johnson on Monday in relation to preparing a show on the 25th anniversary of the Laboratory.

It is not felt that the Mickey Mouse Club is the proper place to publicize this anniversary. It is a good show. It comes on at 5:30 P. M. each weekday and is aimed at the "small fry."

Walt D If we are going to do this, we should do it right and try and get Disney to do a one hour Disneyland show which at present is at 7:30 P. M. on Wednesday night.

This show has an adult and juvenile appeal. (Kemper and his wife boys saw the show last Wednesday night and it was a story of the development of aviation. It was done with animation and motion picture. It was excellent and maintained the interest of young and old.) If we could get Disney to do a one-hour show on Disneyland which would be a history of science in law enforcement we would have something that would be worth our efforts.

By animation we could show ancient, medieval, dark ages and 19th century law enforcement practices, the branding of the criminal, the dunking of the witches, etc. (This would, of course, require careful research.)

Then using Sherlock Holmes with his magnifying glass and Sir Henry with his fingerprints we could begin to bring law enforcement up to date. Scientific law enforcement would reach its culmination in the Director's establishment of the Laboratory in 1932.

We could then with motion picture film go into the Laboratory and show its tremendous impact on the profession of law enforcement. This would make a worthwhile, educational program which would do the Bureau a tremendous amount of good.

The Mickey Mouse Club is a series of short sequences aimed to keep the attention of the very young who have a very low concentration period. To do 5 stories would mean that it would have to be done on a very juvenile level. (When Kemper talked to Sims of Mickey Mouse Club back in January, he said that they had a policy of absolutely no guns or any type of violence.)

ECK:grs
(3)

52 APR 23 1957

SE 45

94-4-4667-11

RECORDED-82

EX-107

APR 8 1957

Memorandum to Mr. Nichols

March 8, 1957

It is doubted very seriously if they would have 5 half-hour spots with nothing but the Lab which would mean that we would have no continuity.

RECOMMENDATION:

Recommended that when you talk with Johnson you explore the idea of doing it on Disney land.

ent

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson ✓

DATE: 3-26-57

FROM : L. B. Nichols

SUBJECT:

WALT DISNEY

Hugo Johnson, who for many years was with Paramount Newsreel, is now with the Walt Disney Productions. More particularly, he is with the Walt Disney Newsreel, which is produced essentially for youngsters and is presented on television in the early evening. Disney's programs have essentially been directed to the 6 to 17-year old age group and in the forthcoming season Disney wants to have the Bureau figure into his daily program in 2 areas, both of which would run from 12 to 15 minutes.

In the first one Disney wants to give a picture and tell a story on fingerprints, as well as to give the youngsters an indication of what they would see if they were to visit the Bureau headquarters. This film would be silent. There would be no sound and could be done with a minimum of work and would include a few shots in the Identification Division, a few in the Laboratory, and some classroom scenes. Secondly, they would like to do another one of from 12 to 15 minutes at Quantico which would go into firearms, crime scene searches, and the general routine of the training of an agent.

Their general format is to have some youngster ask a question and then the youngster is shown seeing what the other kids see on the TV screen so in the shots in the Bureau they would want to use some young boy who either Johnson could select or could be the son of some Bureau representative. Hugo thought that some of the old film could be worked into this, for example, a few feet of the old Duquesne case film which would be very exciting. As we could have the complete control over this and since it would not entail an awful lot of work, it would be my recommendation that we go ahead and do it.

LEN:hpi
(3)

cc - Mr. Jones

ADDENDUM; 3-26-57; LEN:rm

For record purposes, I told Hugo Johnson that we would go along with him on condition that we had a chance to review the film before it is used

67 APR 23 1957

Tolson
Belmont
Mohr
Parsons
Rosen
Tamm
Trotter
W.C. Sullivan
Tele. Room
Holloman
Gandy

RECORDED-82

(EX-107)

SE 45

94-4-4667-12

APR 5 1957

Memorandum to Mr. Tolson

3-28-57

ADDENDUM; 3-28-57; LBN:rm (continued)

and that this could not be done until after the Easter rush. In the meantime Johnson will come to the Bureau and spend a day or so with us getting things planned in the near future.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: April 17, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson ☒
 Nichols ☒
 Boardman ☒
 Belmont ☒
 Mohr ☒
 Parsons ☒
 Rosen ☒
 Tamm ☒
 Trotter ☒
 Nease ☒
 Tele. Room ☒
 Holloman ☒
 Gandy ☒

In accordance with arrangements previously made, Mr. Hugo Johnson of Walt Disney Productions was taken on detailed tours through the Laboratory, the Identification Division and the Bureau facilities at Quantico, Virginia, on April 16 and 17, 1957, by SA James T. Murphy.

Mr. Johnson is working on two and possibly three 15-minute newsreels concerning the Bureau which will be produced by Walt Disney and telecast in either October or November of this year. The story will be told through the eyes of a young boy. Actually, it is felt that what we will really have is a motion picture tour of Bureau facilities. Since the age of the audience for these newsreels is young, there is a need for constant action throughout the films.

Since the facilities here at the Justice Building will be extremely crowded during the Easter period, we probably won't have any work in this building for two to three weeks; however, there does not seem to be any reason why we can't get underway with the filming both at the Identification Division and at Quantico.

Mr. Johnson is very enthusiastic about this project and has stated that he will contact your office for final details.

RECOMMENDATION:

For information.

cc - Mr. Parsons

JTM:rag

(5)

RECORDED - 67

94-4-4667-13

8 APR 21

FBI - BOSTON

204
66 APR 19 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Tolson

DATE: May 2, 1957

FROM : L. B. Nichols

SUBJECT:

We had agreed some time ago to do two short television films for the Walt Disney Sunday afternoon newscast for youngsters with Hugo Johnson. They, of course, will not be used until in the fall and we will have the approval of the material.

Checking into the schedules, we will have a class at Quantico the first four days of next week. There will not be another class down there which could be used for this purpose until sometime in August. Accordingly, I told Hugo Johnson yesterday that we could do the Quantico material the first three days of next week.

cc - Mr. Tamm
cc - Mr. Jones

LBN:rm
(4)

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

RECORDED - 241

INDEXED - 241

94-47661-14
MAY 8 1957

63 MAY 23 1957

Mr. Tolson ☒
 Mr. Nichols ☒
 Mr. Boardman ☒
 Mr. Belmont ☒
 Mr. Mohr ☒
 Mr. Parsons ☒
 Mr. Rosen ☒
 Mr. Tamm ☒
 Mr. Trotter ☒
 Mr. Nease ☒
 Tele. Room ☒
 Mr. Holloman ☒
 Miss Gandy ☒

May 14, 1957

Mr. Nichols:

Re: HUGO JOHNSON--DISNEY PRODUCTIONS

Hugo Johnson advised Murphy today that the film which was taken at Quantico last week turned out excellently, according to a call which he had received from the Disney people in Hollywood last night. Johnson said that the Disney people are well pleased with the results to date.

Tomorrow (5/15/57) Johnson is starting out with the Identification Division story. The following was suggested to him as a possible outline:

The young boy who is the theme of these stories, Dirk Metzger, is a member of the Boy Scouts. As you know, the fingerprinting merit badge of the Boy Scouts depends upon the submission of 5 sets of legible Personal Identification prints, and if desired, the Bureau files the PI prints of the Scout himself. In order to stress the civil aspects of the Identification Division, we will have Dirk enter the Ident Building and ask the question, "Who am I?" We will then show Dirk being fingerprinted on a PI card and the resultant classification and location of his previously filed fingerprints. The narration would stress the public service function of the Identification Division to the general public and is a message which certainly could stand wider understanding. Since the civil prints are seldom searched and the area where they are stored is almost devoid of activity, we would shoot the location of Dirk's prints in the female criminal section which is fairly busy and provides a good background; however, it will be absolutely assured that this section of the files contains civil prints.

After this bit showing the civil value of prints we would then touch upon the handling of criminal fingerprints in Ident treating it in a strictly documentary fashion. On Wednesday we intend to shoot around Dirk and establish him in the places where we want him on Thursday afternoon. Mr. Trotter has been advised of our plans to be at Ident Wednesday and Thursday afternoon and an electrician will be standing by.

On Thursday afternoon at 2:00 P.M., in addition to some Ident shots, we will shoot a classroom scene in classroom 12 here in the Justice Building utilizing the new Agents class which is now in session.

50 MAY 21 1957

RECORDED

INDEXED

MAY 17 1957

ORIGINAL

In order to give this classroom shot a little interest we will have Mr. L. A. Francisco of the Training Division lecturing the new Agents and then have Inspector Whelan enter the classroom and consult briefly with Francisco. Mr. Whelan will be dressed in a manner which will lend itself to identification. We will then ask the class and the youngster to identify Mr. Whelan after he has left the room. We will pull this without the knowledge of either the class or the youngster and take shots over his shoulder as he writes his impressions on a piece of paper. Johnson feels that the narration could have the young television viewers do the same thing and then give the accurate description at the end of the program. This seems like a good device to hold the interest of a young audience for a classroom scene. Messrs. Tamm and Fletcher have been consulted and they have no objection.

Johnson also mentioned to Murphy his earnest desire to get one shot of young Dirk shaking hands with the Director. Hugo says that he can do this with his hand camera and one light and that he could get set up in a matter of minutes in the Director's outer office and with one shooting the Director could come out of his inner office and greet young Dirk. As you have been previously advised this young man makes an exceptionally fine appearance and is the son of a Marine Corps Colonel assigned here to the Fiscal Section of U. S. Marine Corps Headquarters. This would certainly be a most worthwhile shot for the series and all the film being taken is of an extremely wholesome nature which is in keeping with the Disney tradition. It is felt you might like to discuss this possibility with the Director and if possible give us sufficient notice, if approved, to arrange to have the youngster taken out of school for the film. Of course, Johnson still has to shoot the Laboratory after the tours slacken up and school will be over at that time and the film with the Director might be more propitiously handled at that time.

SUGGEST
Director Do This-It
will be fast.

M. A. Jones

OK.
make it for -2-
11. 4. 5 A. M. May 15.

from [unclear]
11. 3. 15

Cancelled
M. A. Jones

Office Memorandum • UNITED STATES GOVERNMENT

to : Mr. Nichols

DATE: May 15, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS;
HUGO C. JOHNSON, PHOTOGRAPHER;
DIRK METZGER, CENTRAL FIGURE.
FILM OF DIRECTOR
4:30 P.M., MAY 16, 1957

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

BACKGROUND:

The Walt Disney Productions are currently filming phases of the Bureau's Identification, Laboratory and training operations for a new television series to be inaugurated this fall. Hugo Johnson is the photographer assigned to this task. Dirk Metzger, aged 13, is the central figure in the films. This series of films is aimed at a young audience and is "seen through the eyes" of Dirk Metzger who will also narrate these films.

Metzger is not a professional actor and he is greatly impressed with the Bureau personnel with whom he has come in contact during the course of films shot at Quantico last week.

DATA IN BUFILES:

Bufiles are negative regarding Dirk Metzger. His father is Colonel Louis Metzger, United States Marine Corps, who is currently assigned to the Fiscal Section of the Marine Corps Headquarters here in Washington. Colonel Metzger is a career marine and served as the Marine Corps attache at the American Embassy in London, England, for three years prior to returning to the United States approximately nine months ago. Bufiles are negative regarding Colonel Metzger; however, Special Agent E. C. Kemper of the Crime Records Section addressed a group of Marine Corps wives at Quantico in 1953. His appearance evoked a most cordial letter from Mrs. Louis Metzger and the Director wrote Mrs. Metzger on March 31, 1953, thanking her for her kind comments. (62-38641-243)

Hugo Johnson is a veteran newreel cameraman who for many years was associated with Paramount Pictures here in Washington. Bufiles contain no identifiable derogatory data concerning Hugo Johnson; however, it should be pointed out that he is extremely well disposed toward the Bureau and the Director and has, in the past, performed newreel jobs involving the Bureau.

RECOMMENDATION:

None. For information only.

cc - Mr. Nichols

cc - Mr. Holloman

JTM:grs

(8)

ADDENDUM: 5-15-57, LHM:rm

Appointment confirmed pursuant to Director's instructions for 4:30 p.m., May 16.

INDEXED

RECORDED

MAY 17 1957

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: May 10, 1957

FROM : M. A. Jones

SUBJECT: HUGO JOHNSON
WALT DISNEY PRODUCTIONS

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

You will recall that Hugo Johnson, who is now associated with the Walt Disney people here in Washington, is preparing a couple of feature film presentations for release on television next fall. SA Murphy spent Monday and Wednesday of this week at Quantico with Mr. Johnson where a wide variety of film was taken depicting various phases of our training operations. Johnson appears to do a most competent job and is most enthusiastic about this project. Basic outline for these film presentations is centered about a 13-year-old boy. In other words, these films will be seen through the eyes of a boy in the age group to which Disney is making his pitch. The boy in this case is named Dirk Metzger, the son of a Marine Corps Colonel stationed here in Washington. Young Metzger is an extremely personable and well-mannered youngster who is ideally suited for this type of work. He has appeared in other Disney productions but is not a professional actor.

Johnson has one more bit of film to take in order to complete this training feature. He wants to take a few classroom shots here in the Justice Building. The present class of new Agents will be at Quantico through May 16 but will be back here for more classroom work. It is suggested that we wait until the new Agents are here for the classroom scenes but that Johnson can get to work during the week of May 13 on the second reel of his feature series which will concern the Identification Division and Laboratory. Because of the pressure of tours, it is felt that we should start with him in the Identification Division. Young Metzger will also appear in this sequence. Since he is in school, we will use him one afternoon over at the Identification Division to establish him in the various scenes we desire to shoot and on a second day we will do our shooting around him.

RECOMMENDATION:

RECORDED - 80
INDEXED - 80

It is recommended that you contact Hugo Johnson and advise him that we can begin shooting at his convenience in the Identification Division next week but that we will wait until the week of May 20 to complete the film on training in order that we can utilize the new Agents class which will be here in the Justice Building at that time.

cc - Mr. Tamm, Attention: Mr. Fletcher
cc - Mr. Trotter

JTM:SA
(5)

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols

DATE: July 18, 1957

FROM : M. A. Jones

SUBJECT: WALT DISNEY PRODUCTIONS
TV FILM RE FBI

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Holloman _____
Gandy _____

You will recall that arrangements were made for Walt Disney Productions to film material concerning the Bureau for two television programs, each of fifteen minutes duration, this fall. The cameraman was Hugo Johnson, and the final shooting was completed yesterday. Film was taken at the Identification Division, Quantico and the laboratory.

In view of our heavy tour scheduling, the laboratory sequences were shot on Tuesday and Wednesday of this week and that completed the assignment.

The entire operation was very smoothly done and Mr. Johnson was most cooperative and enthusiastic. We will, of course, see all the footage prior to broadcast.

RECOMMENDATION:

For Information.

RECORDED - 36

INDEXED - 36

EX-131

94-2-4667-18
15 JUL 24 1957

JTM:mlw

(4)

62-11283-1557

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nichols *M*

DATE: October 18, 1957

FROM : M. A. Jones *V*

V
 Tolson _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

SUBJECT: MOTION PICTURE CONCERNING FBI
WALT DISNEY PRODUCTIONS

BACKGROUND:

You will recall that we cooperated with Hugo Johnson of Walt Disney Productions here in Washington in the production of a series of films concerning the FBI for use in January, 1958, for the "Mickey Mouse Newsreel." The Disney people are elevating the age plane of this series so that it will be of primary interest to youngsters in the 12 to 16 year age bracket. The films we worked with Johnson on concerned the FBI Laboratory, the Identification Division and the training afforded Special Agents. These films have been edited into four separate shows with a running time of 11 minutes apiece.

CURRENT DEVELOPMENT:

On October 17, 1957, Mr. Johnson brought the work print of this film to the Bureau where it was viewed by Messrs. Nease, Kemper, Murphy and you. All in all, the film is well done and certainly complimentary to the Bureau. This particular print did not have sound but we have received the script and there are a few points we would like changed in the script and a few switches in sequence of the film itself.

It is felt that the best way ~~to handle~~ to handle this would be to send the attached memorandum to Los Angeles enclosing a blind memorandum of the changes we would like to see made. The changes are basically minor and no difficulty should be experienced in seeing that they are accomplished. *A*

Mr. Johnson advised that after the sound track is synchronized with the film the four films will be sent back for our viewing and it is felt that the Director and Mr. Tolson would probably like to see them at that time.

RECOMMENDATION:

INDEXED - 55

RECORDED - 55

94-4-4667-19

It is recommended that the attached letter enclosing a blind memorandum be sent to the SAC in Los Angeles and that the blind memorandum of suggested changes be presented to Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

Enclosure *sent 10-23-57*

64 OCT 30 1957

13M:grs

File of Mr. Tolson
CR

SAC, Los Angeles

October 22, 1957

Director, FBI

MOTION PICTURE RE FBI
WALT-DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

There is enclosed a blind memorandum which should be brought to the attention of Mr. William C. Park, Newsreel Editor of Walt Disney Productions.

For your information, the Bureau has cooperated fully with Walt Disney Productions in the preparation of four films concerning the Bureau for use on the "Mickey Mouse Newsreel" television program scheduled for telecasting in January, 1958. The work copy of this film was recently viewed at the Bureau, and the blind memorandum enclosed enumerates suggested changes and additions which the Bureau very much desires be made in the final prints of these films.

This matter should be handled expeditiously, and results of your meeting with Mr. Park should be promptly made known to the Bureau.

Enclosure

Blind Memo

Follow-up 10/31/57

RECORDED-46

94-4-4667-20

NOTE: See Jones to Nichols memo 10/18/57 re "Motion Pictures Concerning FBI; Walt Disney Productions," JTM:grs.

JTM:grs

(7)

Tolson
Nichols
Boardman
Belmont
Mohr
Parsons
Rosen
Tamm
Trotter
Nease
Tele. Room
Holloman
Gandy

ENCLOSURE

COMM - FBI
OCT 22 1957
MAILED 30

65 OCT 29 1957

Episode 3

Scene 5--In conducting the crime scene search, it is deemed advisable to eliminate the shot where Dirk actually picks up the gun and ejects the clip. It is felt that after Dirk spots the gun the next scene should show him picking up the cartridge cases which is covered in Scene 8. The handling of a supposedly loaded weapon by a boy of Dirk's age is not considered appropriate.

Scene 8 --Line 3 of the narration should read, "Agents might not be able...."

Scene 10--Line 2 of the narrative should read, "The Assistant Director in charge...."

Scene 11--Line 1 of the narrative should read, "...he has a son or daughter...."

Scene 12--The narrative should read, "As I was soon to find out, one of the FBI's most important Laboratory aids in fighting crime is the reference files...and that's just where the handwriting expert headed. These files contain...."

Scene 24--Line 1 of the narrative should read, "I learned when Agents went to...."

Scene 20--The last two lines of the narrative should read, "After the furnace has been lowered and turned on for a while...."

Episode 4

Scene 12--Line 5 should read, "...window could have been...."

Episode 3

Scene 1--This scene should begin with the film of Dirk entering the Identification Division Building which is shown in Scene 37 of Episode 1. This would give the Episode the logical sequence it requires.

Scene 1--In line 3 of the narration, the word "department" should be deleted and the word "division" inserted.

Scene 4--Line 5 of the narration should read, "148 million fingerprints...."

Scene 8--Line 3 of the narration should read, "75,000 cards in each cabinet...."

Scene 13 --Line 2 should be changed to read, "...in the files which are searched."

Scene 13--Line 4 of the narration should have the word "identification" inserted in place of the word "police."

Scene 14--Line 3 should be changed to read, "...identification record is printed...."

Scene 18--It is felt that the transition between the film on the Identification Division and the introduction of the Nazi spy case is a little rough. It is felt that this matter could be adequately handled by adding the following to the end of the narration for Scene 18: "But the FBI has other ways to catch wrongdoers--"

Scene 20--Line 4 of Scene 20 should be changed to read, "...ring just before World War II."

Mr. Tolson
Mr. Boardman
Mr. Nichols
Mr. Belmont
Mr. Ladd
Mr. Clegg
Mr. Glavin
Mr. Harbo
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Jones
Mr. Mumford
Mr. Quinn
Mr. Nease
Mr. Pennington
Mr. Nease
Mr. Tamm
Mr. Winterrowd
Tele. Room
Mr. Holloman
Miss Gandy

October 22, 1957

MEMORANDUM RE FBI SERIES--
"MICKEY MOUSE NEWSREEL"

Episode 1

Episode 1:

The following suggestions are offered in connection with

Scene 4--The name "Remington" should be deleted, and the name "Proctor" should be inserted.

Scene 6--This scene should have an establishing shot of the FBI Academy Building proper following Dirk's entrance at the sentry gate of the Marine Corps Base at Quantico, Virginia. Prior to the scenes of Agents firing weapons, it is strongly felt that the scenes taken in the FBI Academy Building of Dirk learning how to handle a gun safely should be utilized. One of the reasons the FBI was interested in this series was to put across to youngsters a lesson in the safe handling of guns. Following that, there is a need for a long establishing shot of the ranges themselves. With this insertion, it would be necessary to cut down on some of the actual firing scenes.

Scene 19--The words "looking at him" should be deleted, and the words "with the shotgun" should be inserted.

Scene 31--The scene of the Agent firing two revolvers simultaneously and breaking the clay targets does not show the targets themselves breaking. This footage is available, and it is felt that, if the scene is used at all, it should show the Agent's bullets breaking the clay targets.

Scene 37--This scene is out of place. It shows Dirk 195 entering the Identification Division Building where no such class as follows in Scene 38 is held. Dirk's narration should read, "To find out how it works, come with me into a classroom where new FBI Agents are being trained."

NOTE: See Bulet to Los Angeles 10/22/57 re "Motion Picture Re FBI, Walt Disney Productions, Burbank, California, Research (Crime Records), JTM:grs.

JTM:grs
(9)

Mr. Tolson
Mr. Nichols
Mr. Boardman
Mr. Belmont
Mr. Ladd
Mr. Clegg
Mr. Glavin
Mr. Harbo
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Jones
Mr. Mumford
Mr. Quinn
Mr. Nease
Mr. Pennington
Tele. Room
Mr. Holloman
Miss Gandy

General Observations

There is one sequence of action which should be corrected in the interest of logical continuity. In Episode 2, Scene 20, Dirk is shown entering a classroom with a Special Agent. Then, in Episode 3, Scene 12, Dirk is shown being introduced to this very same Agent. Logic would dictate that when the series is shown what is now Episode 3 should become Episode 2, and what is now Episode 2 should be Episode 3. Except for the introductory portions of each of these Episodes wherein Dirk is shown on a studio set, there would be no known reason why this change in the interest of chronological development could not be made.

8244-094-C - Episode 1
Doug Duitman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DESK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SE
partially facing backdrop. He speaks before turning.

PAGE IN

DIRK

(looking at
backdrop)

Washington, D. C. -- quite a place...

(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

94-4-4667-20
ENCLOSURE

PAGE OUT

Handwritten:
10-18-57
SAC, XA
10-22-57

FBI (Narration)
8244-094-C - Episode 1
Doug Duftman - 10/11/57

SCENE

1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY...AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A REELINE
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR.

L Proctor,

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pau.
MEETING HIM WAS A PRETTY BIG THRILL!

(dissolve to):

1A



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

(Need establishing shot of FBI Academy building - SAC Sloan teaching safety to Dick - establishing long shot of ranges.)
HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION.

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show pix

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER. AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks AGENT BRANT GETS THE JOB!

15 pan crook THAT'S ALL FOR BABY FACE NELSON.

16 agent waves A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws RECOGNIZE HIM? AL BRADY...

18a g-man THERE'S THE G-MAN.

18b Dillinger AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men TWO GUNMEN AT ONCE. THE G-MAN SHOOTS THE ONE ^{WITH THE} ~~LOOKING~~ ^{SHOTGUN} ~~AS HE~~ FIRST...THEN THE OTHER.

20 takes cover HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

OOOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK PAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)

--COMMERCIAL--

MEDIUM SHOT - Dirk Metzger in front of backdrop.
FADE IN

DIRK
Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT

23 agents draw

(fade in)...
(wait two seconds)... I AT 'EM DRAW! AS FAST AS
BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE
WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME
TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE
FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR
AGAINST CRIME AND CRIMINALS. (wait two seconds)... A
REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS
THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE
ME...WATCH THIS!

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS.

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE! *(Scene does not show targets breaking)* *(dissolve to)*

32 Jude

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS IN HAND-TO-HAND FIGHTING...LIKE JUIJITSU...AND BELIEVE ME, IT'S NICE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU MIGHT END UP LIKE THIS.

34 choking

OR CHOKER HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY SITUATION...AGAINST ANY OPPONENT, BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A FUNNY THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR WEIGHT. *(pause)* NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S IDENTIFICATION DIVISION IN WASHINGTON, D. C.

a classroom where new FBI Agents are being trained.

SCENENARRATION

38 is classroom

HERR, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTIONS ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHERE YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM? THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREASTED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM FEGGED TO A "T". NO FOOLING... THERE'S NO FOOLIN' A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.

(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat, with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Mouseketeer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

FADE OUT

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM. INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk with feet propped on top. Seated to the side is Tommy Cole dressed in his gangster clothes of yesterday. He's handcuffed to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy follows)

Special Agent Dirk Metzger at your service...and this is...

(holds up cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk, Tommy follows)

I've got a couple of more cases to show you today as we continue our "behind-the-scenes" look at the FBI. But first, it's see how you did on yesterday's "open eyes" case. Tommy...you'll remember...was our star. One of the first things you should have spotted was his hat...

(points to each item)

...he was also wearing a dress shirt, dark tie, sport coat with turned-up collar, handkerchief in his breast pocket. He was carrying a toy machine gun...his right thumb was bandaged, and he had this big ring on his left hand. If you got all eight, call yourself a super G-man. But if you also guessed his weight at around 135 pounds and his age at about 15, consider yourself a super, super G-Man.

(unfastens cuffs)

Thanks Tommy for helping us play our game, you're a free man now!

TOMMY

If you don't mind, I'd like to stay -- I want to see more!

(CONTINUED)

94-4-4667-20
ENCLOSURE

FBI (Live Action)
8244-094-C - Episode 2

Page two

1 CONTINUED

DIRK

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT

SCENE

1 meet man

Scene 37 - Harold #1 should be scene 4 episode 2

NARRATION

WE ALL KNOW MY NAME IS DIRK METZGER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE ^{DIVISION} DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGER-PRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME;"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD!

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE ¹⁴⁶ ~~145~~ MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 HS room

WELL, THAT WAS SIMPLE 1 BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

9 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEED OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS in each cabinet WITHOUT EVER LEAVING HER SEAT!

SCREENNARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)



(fade in)

11 photo section

NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.



SCENENARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE,
~~IN THE FILES WHICH ARE SEARCHED.~~
 ONLY ONE CARD IS KEPT ~~ON THE INDEX CARD.~~ ANY
 REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A
 FRESHLY PRINTED, UP-TO-DATE COPY OF HIS ~~POLICE~~ RECORD.
Identification

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE
 FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES.
~~BECAUSE AFTER THE IDENTIFICATION RECORD IS PRINTED~~
 BECAUSE AFTER THE ~~IDENTIFICATION RECORD IS PRINTED~~ IT IS RETURNED TO
 THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT
 CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 LS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM
 POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGER-
 PRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER
 VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS
 WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE
 FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT
 THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSE
 SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL
 BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF
 HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH
 QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENEDESCRIPTION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT. THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARKED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY. BUT THE FBI HAS OTHER WAYS TO CATCH WRONGDOERS—

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPY ~~RIN~~ ^{JUST BEFORE} ~~RING-BACK~~ IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

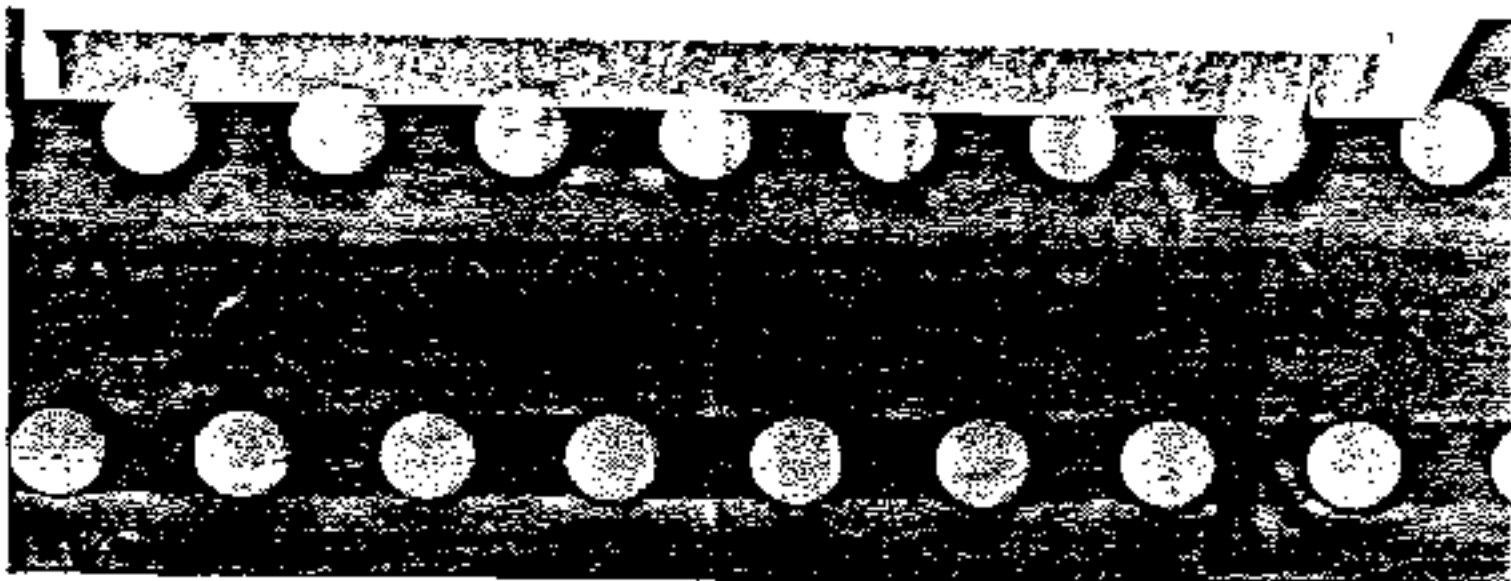
MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK

Yes, in peace, or war...the FBI does a big job keeping our country safe to live in. Tomorrow, we'll go looking for alms... and follow FBI agents step by step as they track down a bank robber. I hope you'll join me then. So long.

FADE OUT



2 MEDIUM SHOT - Dirk stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

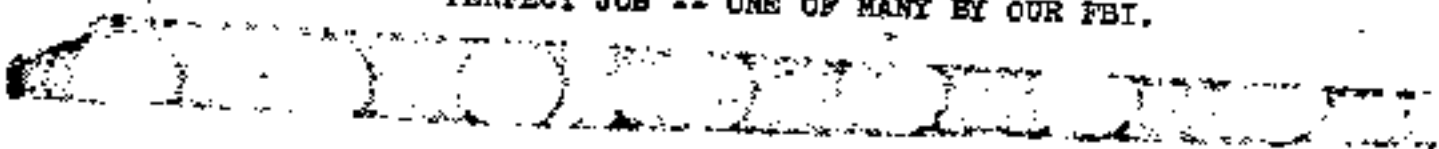
SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME.. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

23 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.



1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE

FULL SHOT - Dirk is leaning over desk rummaging through papers looking under books, etc. There's a long printed paddle in the middle drawer, out of sight.

FADE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

FADE OUT

94-4-4667-20
CLIP

SCENE

NARRATION

1 title

...THE CASE OF TOO MANY CLUES!

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINEES, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE NECKTIE WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS HARDLY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN --
A .45 AUTOMATIC. (pause) ~~BY NOW I KNEW HOW TO HANDLE~~
~~ONE. THANKS TO AGENT BELL BACK AT THE FIRING RANGE.~~

~~THE FIRST THING I DID WAS DROP OUT THE CLIP OF~~
~~AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE.~~
~~THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.~~

cut shot
of Dirk
handling gun.
6 drops out clip
gun on ground &
then dissolve to
empty cartridge
cases in scene # 8
2 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY. I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS ~~WOULDN'T~~ ^{MIGHT NOT} BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB, BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON D. C. THE ~~AGENT~~ ^{ASSISTANT DIRECTOR} IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A ~~GRANDSON~~ ^{SON} OR ~~GRANDDAUGHTER~~ ^{DAUGHTER} WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU Dirk

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT RENE BIDEZ TO LET ME FOLLOW THE CASE;

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BUNGLED BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICK UP. BE QUIET AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE^S...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. ~~THESE FILES~~ THESE FILES CONTAIN ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN MAKE OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN WHEN THEY SAY, "A CRIMINAL ALWAYS MAKES A MISTAKE!"

(fade out)



FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK
We're just beginning to see how the FBI
Laboratory helps in catching criminals.
To find out more, let's get back to the
case of THE BUNGLED BANK ROBBERY.

FADE OUT

MEDIUM SHOT - Dirk now half seated on the front edge of the desk.

FADE IN

DIRK

(looking off
stage, he faces
camera)

Well, clue number two, like the note,
indicates our suspect must be the robber.
But, the more proof for a jury, the better.
Time's up now, but tomorrow we'll watch
them examine the rest of the evidence.
THEN, THE CAPTURE. It's worth seeing, believe
me. So long, now!

FADE OUT

23 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI

LABORATORY IN WASHINGTON, D. C. AGENT BIDEZ AND I WENT STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. NOW, THEY HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoes

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket

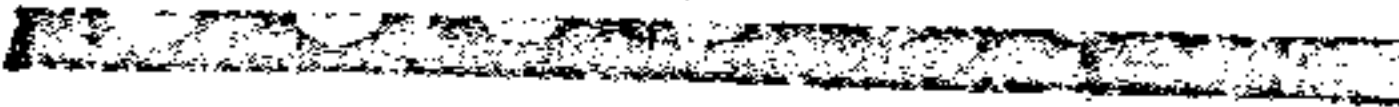
THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE; THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scrape shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

and turned in for auto
AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.



FBI (Live Action)
8244-094-C - Episode 4
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through a microscope. He looks up.

FADE IN

DIRK

Hi, Housekeepers.

(stands up
straight)

Today, we complete our story on the FBI. Now comes the climax!

(walks around
desk)

In case you missed yesterday's episode... my name is Dirk Metzger, and we're hot on the trail of a dangerous bank robber. Already we've seen the FBI use a note and a pair of shoes to partly identify our men. But there's still more clues to be examined before we're sure. I call it, THE CASE OF THE BUNGLED BANK ROBBERY, because of all the clues the robber left behind. We'll wind up the case later on by watching FBI agents re-enact the capture of this criminal.

(jumps up to sit
on desk)

Okay...now to finish my story. Let's go to the FBI Laboratory in Washington, D. C., and CLUE NUMBER THREE...

FADE OUT



FBI (Narration).
8244-094-C - Episode 4
Doug Duitsman - 10/11/57

SCENE

NARRATION

1 title

...THE ONCE-FIRED REVOLVER:

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT RENE BLUES
AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY.
REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE WERE
JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST
THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY
THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE
TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS
THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO
THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG
TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST
SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE
THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN
BRESWAX UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE
SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL
KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE
NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN
TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING
THROUGH.

94-4-4667-20
ENCLOSURE

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

CU Dirk

TO FIND OUT IF THE STAINS ARE BLOOD, THE EXAMINER MAKES WHAT IS CALLED A BENZIDINE TEST, IN WHICH THE CHEMICAL BENZIDINE IS DROPPED ON A COTTON SWAB. THE SWAB IMMEDIATELY TURNS DARK BLUE - INDICATING BLOOD. (pause) BUT - IS IT HUMAN BLOOD? THE NEXT TEST WILL TELL.

pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

8 cuts shirt

A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

SCENENARRATION

11 looks at tubes


BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW ~~WERE LEFT BY THE INJURED SUSPECT.~~ ^(COULD HAVE BEEN) LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.



FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

(fade in)

14 title .CLUE NUMBER FIVE -- THE ON SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC
CAME FROM THE SUSPECT'S SHIRT.

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TINY FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE OF THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENENARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hang up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING PRISONED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE HOOKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

3. EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN


DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT



WALT DISNEY PRODUCTIONS

2400 WEST SIAMERA AVE. • BURSANE, CALIFORNIA • CABLE ADDRESS: DISNEY

MICKEY MOUSE
NEWSREEL UNIT

William C. Park / Mr. Nichols Editor
Bill Park

October 14, 1957

Mr. Louis B. Nichols
Federal Bureau of Investigation
Constitution Avenue, between
Ninth and Tenth Streets
Washington 25, D. C.

Dear Mr. Nichols:

Walt Disney Productions

So - we started to make two stories, each eleven minutes long, on your FBI. But by the time Uncle Hugo and you fellows got through with the deal, we had four eleven-minute subjects intimately tied together. We have written the on-stage which will be shot and recorded here at the studio beginning November 18th, plus the off stage which will be recorded at the same time - all by the talented young Dirk Metzger.

Before we began cutting, I screened all of the material in camera-run sequences, more or less as they have been shot, for Mervyn Leroy and his writer. We did this in compliance with his request. He wanted first to check on photographic possibilities inside your buildings and at Quantico and I imagine also the general "feel" of your subject matter, photographically.

They liked Hugo's coverage, and expressed to me their very great satisfaction that we at Disney would be releasing the material, Friday, January 24th, Monday, January 27th, Tuesday, January 28th and Wednesday, January 29th. They seemed to feel that the release would serve as an advanced trailer for "The FBI Story" - which would be released in the Fall.

As you will observe upon reading the script herewith, we have attempted to build suspense in the form of a running story, following the normal chronology in the solution of a given case.

Also, in order better to chapterize the succession steps, we have used the device of sub-titles, illustrating each one with characteristic Disney drawings. I can't send these on to you because our Art Department still has not completed all of the work. However, the sub-titles are indicated in the script.

RECEIVED - 20

94-4-4667-21

EX-131

15 NOV 14 1957

19

64 NOV 21 1957

NO AGREEMENT WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

WALT DISNEY PRODUCTIONS

Mr. Louis B. Nichols

- 2 -

October 14, 1957

I do trust that you will give the scripts the fine-combed treatment because now is the time for us to correct errata. Our boys have done their best to keep the script accurate, but at the same time not to encumber the story with an over-abundance of technical definitions.

Let me express our sincere appreciation of all that you and your associates have done to enable Hugo to turn in top coverage. This I believe he has done very admirably. I hope you will agree.

Sincerely,

Bill Park

William C. Park
NEWSREEL EDITOR

WCP:bl
encl.-script

FBI (Live Action)
8244-074-C - Episode 1
Doug Duitman - 10/14/57

1 EXT. DAY - DIRK METZGER AGAINST BACKDROP OF WASHINGTON, D. C.,
WITH CAPITOL BUILDING IN FOREGROUND, AS SEEN THROUGH WINDOW.
DIRK IN FOREGROUND.

OPEN CLOSE UP on window; pull back to find Dirk in MEDIUM SHOT
partially facing backdrop. He speaks before turning.

PAGE IN

DIRK

(looking at
backdrop)

Washington, D. C. -- quite a place...

(turns to
camera)

...believe me! I'm Dirk Metzger.
Maybe some of you will remember me as
a Mickey Mouse Club foreign correspondent
from a couple of years ago. Well, Walt
Disney has now assigned me to cover
Washington...

(gestures with
hand at backdrop)

...not from the tourist angle, as we just
saw...but Washington from the inside. What
goes on behind those big doors? As a
Mickey Mouse Club reporter I did a little
exploring, and for the next TWO WEEKS,
I'm going to show you what I saw...
where I went...what I did. Follow me.

94-4-4667-21 ENCLOSURE

PAGE OUT

FBI (Live Actl)
8244-094-C - Episode 4
Doug Duitman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS TWO
EPISODES.

MEDIUM SHOT - Dirk Metzger is bending over desk looking through
a microscope. He looks up.

FADE IN

DIRK

Hi, Housekeepers.

(stands up
straight)

Today, we complete our story on the
FBI. Now comes the climax!

(walks around
desk)

In case you missed yesterday's episode...
my name is Dirk Metzger, and we're hot on
the trail of a dangerous bank robber.
Already we've seen the FBI use a note and
a pair of shoes to partly identify our man.
But there's still more clues to be examined
before we're sure. I call it, THE CASE OF
THE BUNGLED BANK ROBBERY, because of all the
clues the robber left behind. We'll wind up
the case later on by watching FBI agents
re-enact the capture of this criminal.

(jumps up to sit
on desk)

Okay...now to finish my story. Let's go
to the FBI Laboratory in Washington, D. C.,
and CLUE NUMBER THREE.

4-4-4667-21 ENCLOSURE

FADE OUT

FBI (Narration)
8241-091-C - Episode 4
Doug Duitman - 10/11/57

SCENE

NARRATION

1 title

...THE ONCE-FIRED REVOLVER!

2 enter room

THE TRAIL OF EVIDENCE LEADS SPECIAL AGENT KENE BIDEZ AND MYSELF TO THE FIREARMS UNIT OF THE FBI LABORATORY. REMEMBER, A BULLET HAD BEEN FOUND IN THE BANK. WE'RE JUST IN TIME TO SEE THE EXAMINER MAKE A BALLISTICS TEST. THAT'S A TEST TO SEE IF THE BULLET HAD BEEN FIRED BY THIS GUN -- THE ONE FOUND IN THE SUSPECT'S APARTMENT.

3 enter room

(wait seven seconds)... THE NEXT JOB IS TO FIND THE TEST BULLETS...AND THEY LET ME HELP. THEY CALL THIS THE RECOVERY BOX...AND IT'S JAM-PACKED WITH COTTON SO THE BULLETS WON'T GO THROUGH. IT DIDN'T TAKE US LONG TO FIND WHAT WE WERE AFTER. (pause) IF THESE TEST SLUGS MATCH THE ONE FOUND IN THE BANK...IT'LL PROVE THE SUSPECT'S GUN WAS USED BY THE HOLDUP MAN.

4 at machine

TO STUDY THE BULLETS, THE EXAMINER MOUNTS THEM IN BRASS UNDER A POWERFUL MICROSCOPE. SHOULD ALL THREE SHOW THE SAME TINY GROOVES AND MARKINGS, THE FBI WILL KNOW THEY WERE FIRED BY THE SAME GUN. THAT'S BECAUSE NO TWO GUN BARRELS ARE ALIKE. THEY ALL LEAVE THEIR OWN TINY LINES AND IMPRESSIONS ON THE BULLETS WHIZZING THROUGH.

~~REDACTED~~

SCENENARRATION

5 Dirk looks

UNDER THE MICROSCOPE I COULD SEE THEY WERE EXACTLY ALIKE. THE MICROSCOPE BRINGS THE SLUGS INTO POSITION - END TO END - AND YOU CAN SEE YOURSELF HOW THE LINES MATCH.

6 title

CLUE NUMBER FOUR...BLOOD STAINS!

7 serology section

WHEN THE BANK ROBBER ESCAPED, HE JUMPED THROUGH A WINDOW AND APPARENTLY CUT HIMSELF. STAINS...THAT LOOKED LIKE BLOOD...WERE FOUND ON A PIECE OF THE SHATTERED GLASS. IT WAS SENT TO THE SEROLOGY SECTION TO BE EXAMINED.

8 CU Dirk

TO FIND OUT IF THE STAINS ARE BLOOD, THE EXAMINER MAKES WHAT IS CALLED A BENZIDINE TEST, IN WHICH THE CHEMICAL BENZIDINE IS DROPPED ON A COTTON SWAB. THE SWAB IMMEDIATELY TURNS DARK BLUE - INDICATING BLOOD. (pause) BUT - IS IT HUMAN BLOOD? THE NEXT TEST WILL TELL.

9 pan from knife

THIS STEP IS VITALLY IMPORTANT. IF THE STAINS TURN OUT TO BE HUMAN BLOOD, THEN THERE WILL BE GOOD REASON TO BELIEVE THE SUSPECT HAD BEEN INJURED. SCRAPINGS FROM THE STAIN ARE PLACED IN A TUBE.

10 cuts shirt

A BLOODSTAIN WAS ALSO FOUND ON THE SUSPECT'S SHIRT -- THE ONE FOUND IN HIS APARTMENT. THIS FURTHER INDICATED INJURY - AND IT MUST BE GIVEN THE SAME TEST. A PIECE IS CUT OUT.

2 MEDIUM SHOT - Dirk sitting on front of desk

FADE IN

DIRK

So far, all the evidence examined in the Bungled Bank Robbery case points to one man. But there's still a couple of more clues to check out before we catch him. So let's explore further.

FADE OUT

SCENENARRATION

11 looks at tubes

BOTH BLOOD SAMPLES HAVE BEEN COVERED WITH A SPECIAL ANTI-HUMAN SERUM...AND THE EXAMINER CHECKS THEIR REACTION. (pause) CONVINCED THAT BOTH STAINS ARE HUMAN BLOOD, THE NEXT STEP IS TO DETERMINE THEIR GROUPINGS, OR BLOOD TYPES. A SLIDE CONTAINING THE SAMPLES IS PLACED ON AN AGITATING MACHINE.

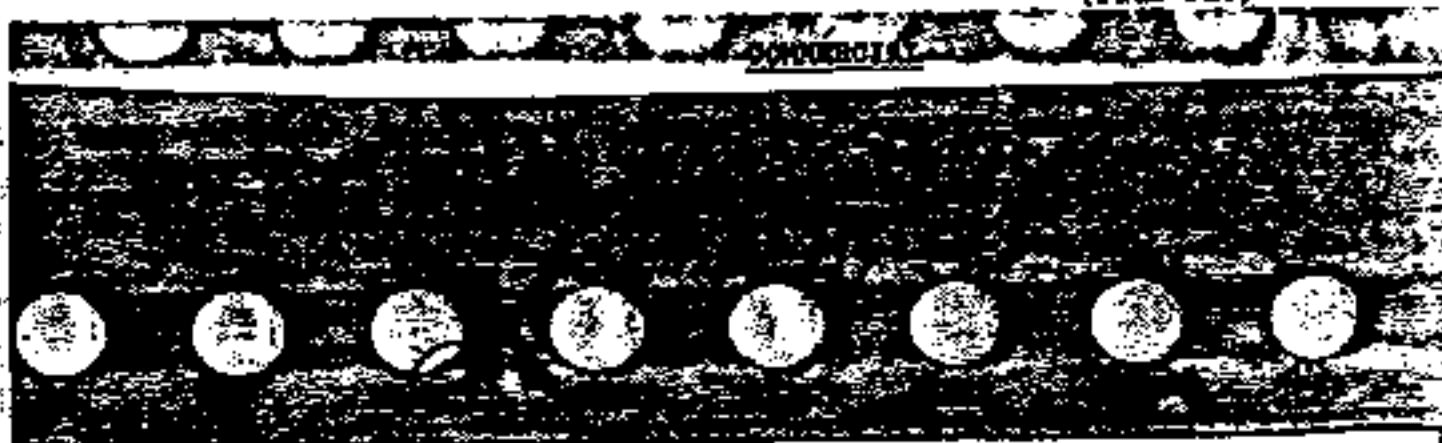
12 CU agitating

(wait two seconds)... AFTER AGITATING FOR SEVERAL MINUTES, THE SLIDE IS PUT UNDER A MICROSCOPE TO BE STUDIED. IF BOTH ARE OF THE SAME TYPE, THE FBI WILL KNOW THE STAINS ON THE WINDOW WERE MOST LIKELY LEFT BY THE INJURED SUSPECT.

13 fill chart

IT LOOKS MORE AND MORE AS IF OUR SUSPECT IS THE HOLD-UP MAN. THE CHART SHOWS BOTH BLOOD SAMPLES ARE OF "B" TYPE BLOOD.

(fade out)



14 title

(fade in)

CLUE NUMBER FIVE -- THE TORN SHIRT!

15 unwrap shirt

THE BLOODSTAINED SHIRT FOUND IN THE SUSPECT'S APARTMENT
HAD NOW BEEN SENT TO THE HAIR AND FIBERS UNIT OF THE
FBI LABORATORY...ALONG WITH A PIECE OF FABRIC FOUND
STUCK TO THE BROKEN BANK WINDOW. IT'S UP TO THE HAIR
AND FIBERS EXPERT TO DETERMINE IF THIS PIECE OF FABRIC
CAME FROM THE SUSPECT'S SHIRT.

SCENENARRATION

16 moves hand

THE HAIR AND FIBERS EXPERT, LIKE ALL TOP-RANKING LABORATORY PERSONNEL, IS A SPECIAL AGENT...AND NOT IN NAME ONLY. HE HAS UNDERGONE THE SAME TRAINING AS THE AGENT IN THE FIELD. (pause) THE SHIRT IS PLACED OVER A VIEWER WITH AN EXTRA STRONG LIGHT.

17 spreads it out

(wait four seconds)... WITH TWEEZERS, THE EXAMINER PICKS UP THE TINY PIECE...

18 CU fits in hole

IT FITS PERFECTLY INTO PLACE. THERE IS NO DOUBT THE TORN FRAGMENT OF CLOTH CAME FROM THE SHIRT.

19 title

NOW, OUR LAST BIG CLUE...THE SLIVER OF GLASS!

20 glass test

IN THE SPECTROGRAPHIC UNIT OF THE LABORATORY, THE EXAMINER BURNS THE SLIVER OF GLASS WE HAD FOUND IN THE SUSPECT'S SHOE. WE ARE WEARING SPECIAL GLASSES BECAUSE OF THE STRONG LIGHT. THIS MACHINE, CALLED A GRATING SPECTROGRAPH, TELLS THE EXAMINER THE SLIVER OF GLASS CAME FROM THE BANK WINDOW.

21 Dirk

WE NOW HAD OUR PROOF. THE SUSPECT WAS OUR MAN. TO GET HIM, LET'S SWITCH TO THE CASE OF NO ESCAPE.

22 title

23 surround bldg.

IT WASN'T LONG BEFORE THE FBI CAUGHT THE BANK BANDIT... AND TO SHOW ME HOW THEY DID IT, I WAS TAKEN TO COMBAT VILLAGE ON THE MARINE BASE AT QUANTICO, VIRGINIA. HERE, THEY STAGE A RE-ENACTMENT OF THE ACTUAL CAPTURE. THE SUSPECT HAD BEEN TRAPPED IN A VACANT BUILDING.

SCENE 2NARRATION

24 man on phone

BY HANDIE-TALKIE RADIO, THE AGENTS ARE ORDERED INTO POSITION SURROUNDING THE BUILDING.

25 man on phone

SINCE THIS RE-ENACTMENT IS A TRAINING PROBLEM, UMPIRES ARE ON HAND TO GRADE THE AGENTS ON THEIR WORK.

26 man hangs up

AT LAST ALL AGENTS ARE IN PLACE -- THE BUILDING IS COMPLETELY SURROUNDED.

27 gets megaphone

WITH A MEGAPHONE, THE AGENT IN CHARGE TELLS THE CRIMINAL HE IS SURROUNDED...COME OUT WITH YOUR HANDS UP. (pause) IN THIS RE-ENACTMENT, THE SUSPECT IS REALLY A SPECIAL AGENT IN DISGUISE -- MAKING BELIEVE HE'S THE CRIMINAL. AS HE WALKS OUT, HE IS COVERED FROM EVERY ANGLE...JUST IN CASE HE HAS A GUN.

28 against wall

HE'S ORDERED AGAINST THE WALL -- FACE FIRST...HIS FEET SPREAD APART. THIS IS CALLED THE "WALL SEARCH"...IN WHICH THE PRISONER REMAINS OFF BALANCE WHILE HE IS BEING FRISKED.

29 hands gun

THE SEARCHING AGENT NEVER ALLOWS HIS GUN TO COME CLOSE TO THE SUSPECT. HE GIVES IT TO THE MAN COVERING FOR HIM. THEN HE ROCKS HIS FOOT AROUND THE SUSPECTS. A SUDDEN JERK COULD SEND THE PRISONER SPRAWLING IF HE MADE ANY FALSE MOVES. (pause) NOTHING IS OVERLOOKED. (wait three seconds)... TO BETTER EXAMINE THE MAN'S WAIST, HIS BELT IS REMOVED.

SCENENARRATION

30 changes sides

WHEN IT IS TIME TO SEARCH THE OTHER SIDE, THE SEARCHING AGENT IS CAREFUL NOT TO STEP IN FRONT OF THE COVERING AGENT'S GUN. AND THE SEARCH ISN'T FOR NAUGHT. THE AGENT FINDS A SMALL PISTOL...WHICH HE CAREFULLY CHECKS BEFORE PUTTING IN HIS POCKET.

31 handcuffed

WHEN THE SEARCH IS COMPLETED, THE SUSPECT IS HANDCUFFED -- ONE ARM AT A TIME.

32 Dirk looks

THEY TAKE NO CHANCES. A KEY DOUBLE LOCKS THE CUFFS. MEANWHILE, ACROSS THE STREET, OTHER AGENTS ENTER THE BUILDING TO SEE IF ANYONE ELSE IS HIDING INSIDE.

33 all-clear

(wait two seconds)... AT THE ALL-CLEAR, THE AGENTS MARCH THEIR MAN AWAY. I WAS CONVINCED -- THERE'S NO ESCAPING THE FBI!

3 EXT. DAY - DIRK METZGER STANDING AGAINST WASHINGTON, D. C.
BACKDROP. THE SAME ONE USED TO OPEN EPISODE NO. ONE.

MEDIUM SHOT - Dirk.

FADE IN

DIRK

Well, that's my story on the FBI. My thanks to Mister J. Edgar Hoover for all his help. But it's only a small part of the real inside story of Washington, D. C. There's still a lot more to see behind those big doors...

(motions to backdrop)

...of our nation's capital. One thing I always wondered about was, what does a Congressman, or a Senator do? Well, I finally found out -- and tomorrow I'm going to show you. Hope I'll see you then. So long!

FADE OUT

FBI (Narration)
8244-094-C - Episode 2
Doug Duitsman - 10/11/57

SCENE

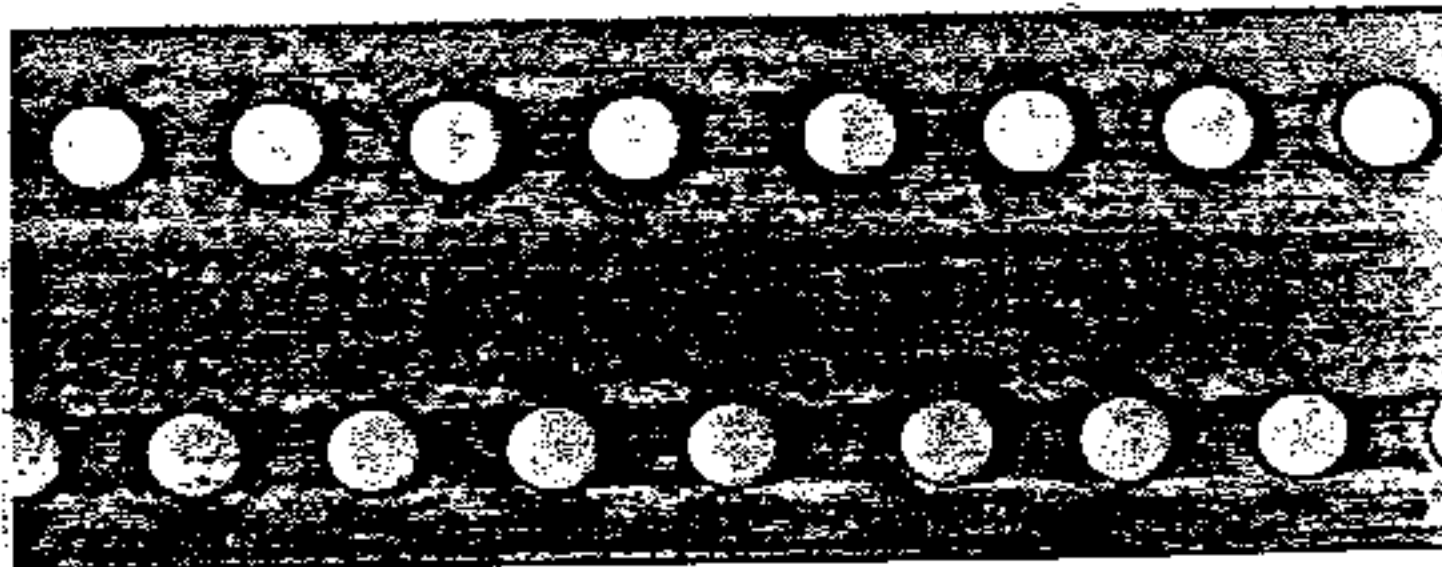
1 IS Washington

NARRATION

WASHINGTON, D. C. -- THE CAPITAL OF OUR COUNTRY... AND
ONE OF THE MOST BEAUTIFUL CITIES IN THE WORLD. EVERY
YEAR, SUMMER AND WINTER, THOUSANDS AND THOUSANDS OF
TOURISTS COME TO VIEW ITS MAGNIFICENT BUILDINGS.
BUILDINGS THAT SPELL FREEDOM FOR ALL US 160 MILLION

LUCKY AMERICANS!

(out to stage)



2 street scene

MY FIRST QUESTION WAS WHERE DO I START? THAT WAS EASY.
I HEADED DOWN PENNSYLVANIA AVENUE...AND MADE A REELING
FOR THE BIG JUSTICE DEPARTMENT BUILDING -- HEADQUARTERS
OF THE FBI!

3 meet Hoover.

LUCKILY, I WAS ABLE TO GO RIGHT TO THE TOP -- THE NUMBER
ONE G-MAN, MISTER J. EDGAR HOOVER. (pause) I FOUND
OUT HE KNEW ALL ABOUT THE MICKEY MOUSE CLUB...AND HE
AGREED IN A MINUTE TO OPEN ALL DOORS FOR THE INSIDE
STORY OF HIS WORLD-FAMOUS ORGANIZATION!

4 walk to statue

(wait two seconds)... BUT FIRST HE WANTED TO SHOW ME
SOMETHING -- ONE OF HIS FAVORITE POSSESSIONS...A BRONZE
STATUE OF AN INDIAN MOUNTED ON A PONY. HE TOLD ME IT
WAS DONE BY REMINGTON, THE FAMOUS SCULPTOR.

5 turns statue

(wait one second)... MISTER HOOVER HAS BEEN CHIEF OF
THE FBI SINCE 1924 WHEN HE WAS ONLY 29 YEARS OLD. (pause
MEETING HIM WAS A PRETTY BIG THRILL)

(dissolve to):



SCENENARRATION

6 Marine gate

AT MISTER HOOVER'S SUGGESTION, I WENT STRAIGHT TO THE MARINE CORPS BASE AT QUANTICO, VIRGINIA - HOME OF THE FAMOUS FBI ACADEMY. THIS IS WHERE ALL NEW AGENTS ARE TRAINED IN THE USE OF FIREARMS...AND THE LATEST METHODS IN FIGHTING CRIME. SPECIAL AGENT BELL WAS ASSIGNED TO SHOW ME AROUND.

7 CU reload

HERE, EVERY AGENT, WHETHER HE WORKS IN THE FBI LABORATORY OR IN FIELD OFFICES THROUGHOUT THE COUNTRY, LEARNS TO TAKE CARE OF HIMSELF IN A GUN BATTLE. HE'S TAUGHT TO SHOOT FAST...AND SHOOT STRAIGHT!

8 agents in line

THEY WEAR SPECIAL HIP HOLSTERS FOR LIGHTNING-FAST ACTION

9 CU Tommy Gun

ONE OF THE FBI'S MOST USEFUL WEAPONS IS THE THOMPSON SUBMACHINE GUN. AGENTS USE IT ON RAIDS AGAINST DANGEROUS CRIMINALS BECAUSE OF ITS TREMENDOUS FIRE POWER...

10 target

SEE WHAT I MEAN!

11 show p14

KNOWING HOW TO SHOOT IS IMPORTANT...BUT WHEN TO SHOOT... THAT'S ANOTHER BIG LESSON LEARNED BY EVERY FBI AGENT. HERE, AGENT BELL SHOWS ME FOUR DANGEROUS CRIMINALS... PRETTY BOY FLOYD... BABY FACE NELSON... JOHN DILLINGER... AL BRADY. THEY'RE PART OF THE CAST AT THE FBI'S SURPRISE TARGET COURSE WHERE AGENTS LEARN TO ACT IN A SPLIT SECOND. IT'S SORT OF LIKE A ONE ACT PLAY.

SCENENARRATION

12 G-man

THIS BUILDING IS FULL OF GOOD GUYS, LIKE THIS G-MAN WEARING A BADGE...

13 Dillinger

AND THE FOUR GANGSTERS WE JUST SAW. THE AGENT'S JOB IS TO PATROL THE STREET AND SHOOT ONLY THE BAD MEN.

14 agent walks

AGENT BRANT GETS THE JOB!

15 pan crook

THAT'S ALL FOR BABY FACE NELSON.

16 agent waves

A FRIENDLY HUNTER DRAWS A WAVE INSTEAD OF A BULLET.

17 towel face

THIS MAN COULD BE ANYBODY...SO THE AGENT COVERS HIM, BUT DOESN'T FIRE!

18 crook draws

RECOGNIZE HIM? AL BRADY...

18a g-man

THERE'S THE G-MAN.

18b Dillinger

AND RIGHT NEXT DOOR - DILLINGER!

19 two bad men

TWO GUNMEN AT ONCE. THE G-MAN SHOTS THE ONE LOOKING AT HIM FIRST...THEN THE OTHER.

20 takes cover

HERE, AGENT BRANT TAKES COVER BECAUSE HE'S NOT SURE WHETHER THIS MAN IS REACHING FOR A GUN, OR HIS HANDKERCHIEF.

SCENE

NARRATION

21 boy

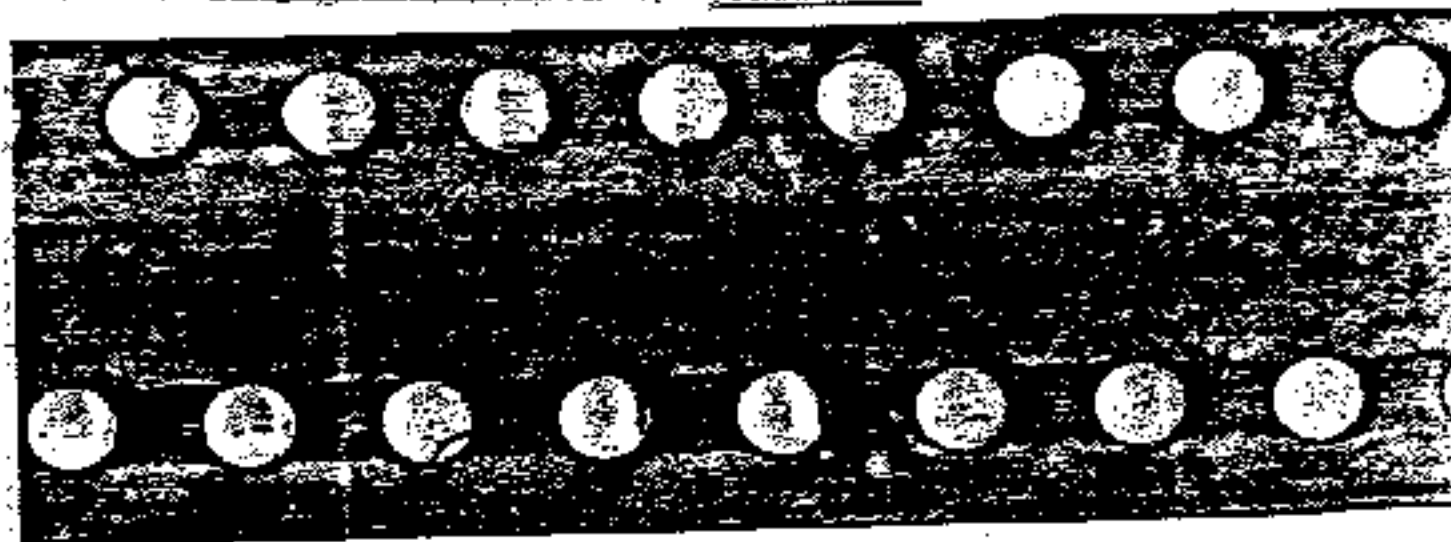
COOPS...WHERE'D HE COME FROM? AGENT BRANT TELLS HIM TO
COME OUT BEFORE HE'S USED AS A HOSTAGE.

22 runs for pole

TOO LATE! (pause) THE JOB HERE IS TO TALK FAST, BUT
NOT TO SHOOT. SAFETY OF THE BOY COMES FIRST!

(fade out)...v

CONFIDENTIAL



2

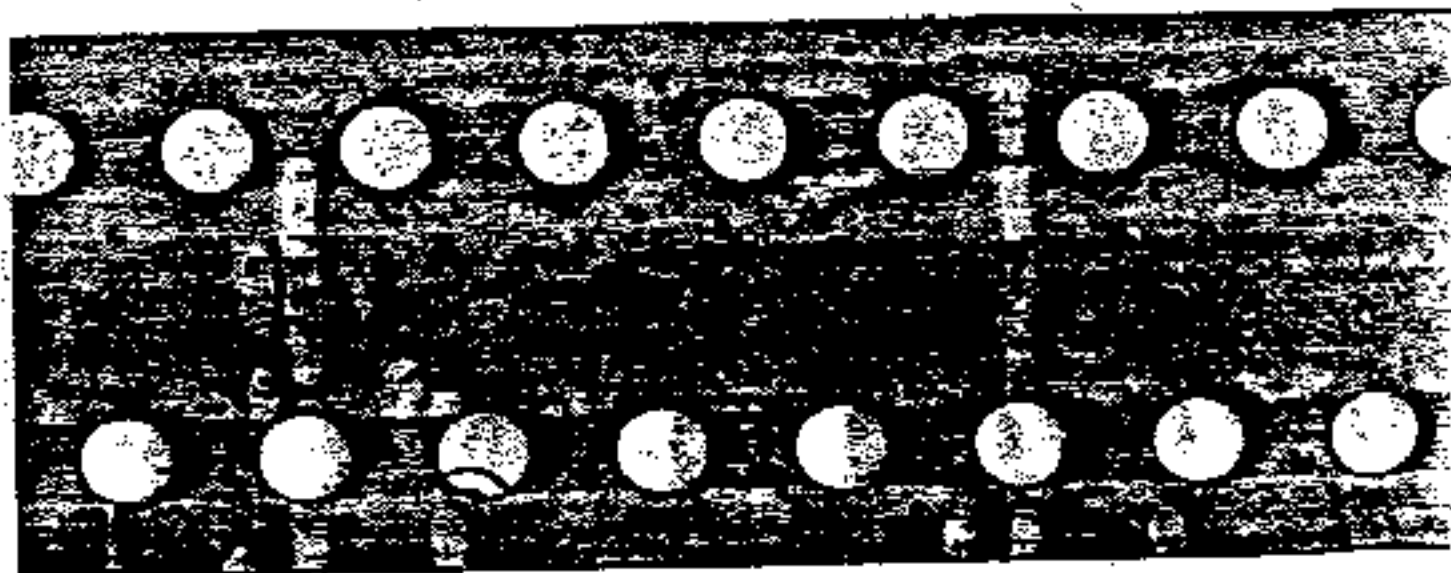
MEDIUM SHOT - Dirk Metzger in front of backdrop.

FADE IN

DIRK

Now let's get back to the firing range.
But first, I hope you have a pencil
and paper handy, because in a minute we're
going to play a game...so you can see
what kind of a special agent you'd be.

FADE OUT



(fade in)...

23 agents draw

(wait two seconds)... LOOK AT 'EM DRAW! AS FAST AS BILLY THE KID. THE FBI CALLS THIS ITS DUELLING COURSE WHERE AGENTS TRY TO OUT-DRAW EACH OTHER.

24 light

THIS LIGHT TELLS THE WINNER.

25 moving target

MOVING TARGET, OR STATIONARY TARGET -- IT'S ALL THE SAME TO THE SHARP-SHOOTING G-MAN.

26 lights

THE LIGHTS SHOW A PERFECT SCORE!

27 LS fire rifle

(wait for shots).. TODAY, OUR FEDERAL AGENTS MUST BE FAMILIAR WITH EVERY TYPE OF WEAPON IN THE ENDLESS WAR AGAINST CRIME AND CRIMINALS. (wait two seconds)... A REPEATING SHOT GUN IS ONE OF THE MOST POWERFUL...AS THIS SHATTERED, HEAVY, WOODEN BOX PROVED TO ME.

28 trick shoot

EVERY FBI AGENT IS A MARKSMAN. IF YOU DON'T BELIEVE ME...WATCH THIS:

SCENENARRATION

29 CU Dirk

NOW SPECIAL AGENT LIGHT AIMS AT THE BLADE OF AN AXE...

30 agent fires

THE AXE SPLITS THE BULLET IN HALF...HITTING BOTH TARGETS

31 boy & man

AND WITH EITHER HAND -- MAKES NO DIFFERENCE!

(dissolve to)

32 judo

AGENTS MUST BE ABLE TO FIGHT WITHOUT GUNS, TOO. IN THE
ACADEMY'S GYMNASIUM THEY PICK UP ALL SORTS OF TRICKS
IN HAND-TO-HAND FIGHTING...LIKE JIJITSU...AND BELIEVE
ME, IT'S WISE TO BE ON THE LAW'S SIDE.

33 throw punch

TAKE MY ADVICE. NEVER THROW A HAYMAKER AT A G-MAN. YOU
MIGHT END UP LIKE THIS.

34 choking

OR CHOKE HIM, FOR THAT MATTER. LIKE CRIME, IT DOESN'T
PAY. HE'S TRAINED TO TAKE CARE OF HIMSELF IN ANY
SITUATION...AGAINST ANY OPPONENT. BIG OR SMALL.

35 boy tries

SPEAKING OF SIZE, I GOT MY TURN, TOO -- AND, A PUNNY
THING, IT'S ACTUALLY EASY TO THROW A MAN TWICE YOUR
WEIGHT. (pause) NOW TO PLAY OUR GAME!

36 title

I CALL IT, THE CASE OF THE WIDE OPEN EYES!

37 up steps

TO FIND OUT HOW IT WORKS, COME WITH ME INTO THE FBI'S
IDENTIFICATION DIVISION IN WASHINGTON, D. C.

SCENENARRATION

38 13 classroom

HERE, A CLASS OF NEW SPECIAL AGENTS RECEIVES INSTRUCTION ON THE IMPORTANCE OF KEEPING YOUR EYES WIDE OPEN. IN OTHER WORDS, SEE WHEN YOU LOOK. DON'T MISS A THING, BECAUSE IT COULD LEAD TO THE CAPTURE OF A DANGEROUS CRIMINAL. (pause) THIS MAN FOR INSTANCE. OBVIOUSLY, HE WEARS A WATCH. BUT WHAT ELSE DO YOU NOTICE ABOUT HIM THE AGENTS MUST BE TRAINED TO TAKE IN EVERY DETAIL. HANDKERCHIEF IN HIS BREAST POCKET...DARK TIE WITH A SMALL DESIGN...SINGLE-BREASTED SUIT...BRIEF CASE. THOSE WERE FAIRLY EASY, BUT A GOOD AGENT CAN TELL YOU THE MAN'S APPROXIMATE WEIGHT...HOW TALL HE IS...THE COLOR OF HIS EYES. GETTING AN ACCURATE DESCRIPTION IS IMPORTANT TO THE G-MAN. IT'S A VITAL PART OF FBI TRAINING.

39 boy writes

IF YOU'RE LIKE ME, YOU DIDN'T SEE TOO MUCH...BUT MOST OF THE AGENTS HAD HIM PEGGED TO A "T". NO POOLING... THERE'S NO POOLING A SPECIAL AGENT OF THE FBI!

3 MEDIUM SHOT - Dirk Metzger in front of backdrop.

PAGE IN

DIRK

Well, that's how the game works. Now so you may test yourself, I'm going to call in a friend of our's and give you twenty seconds to look him over. But don't write anything until I tell you. Remember... look...observe...then write it down.
(looks off stage)

Okay Tommy...

Tommy Cole enters wearing Derby hat, dark tie, sport coat with turned up collar, white handkerchief in breast pocket, and he's carrying across his chest a Mattel thunder-burp machine gun, his right thumb is bandaged and on his left hand he wears a huge ring.

DIRK

(continuing)

...this is Tommy-Gun Tommy - public enemy number one - alias Tommy Cole, Housekateer.

TOMMY

(to camera)

Hiya mugs!

DIRK

All right...start looking.

(sets clock)

Tomorrow, I'll be back with a couple of more surprise cases on how the FBI works. I'll tell you then what you should have noticed...and you can check yourself.

(looks at clock,

five seconds pass,

alarm goes off)

Time's up...so now start writing. Tommy and I will see you tomorrow. So long!

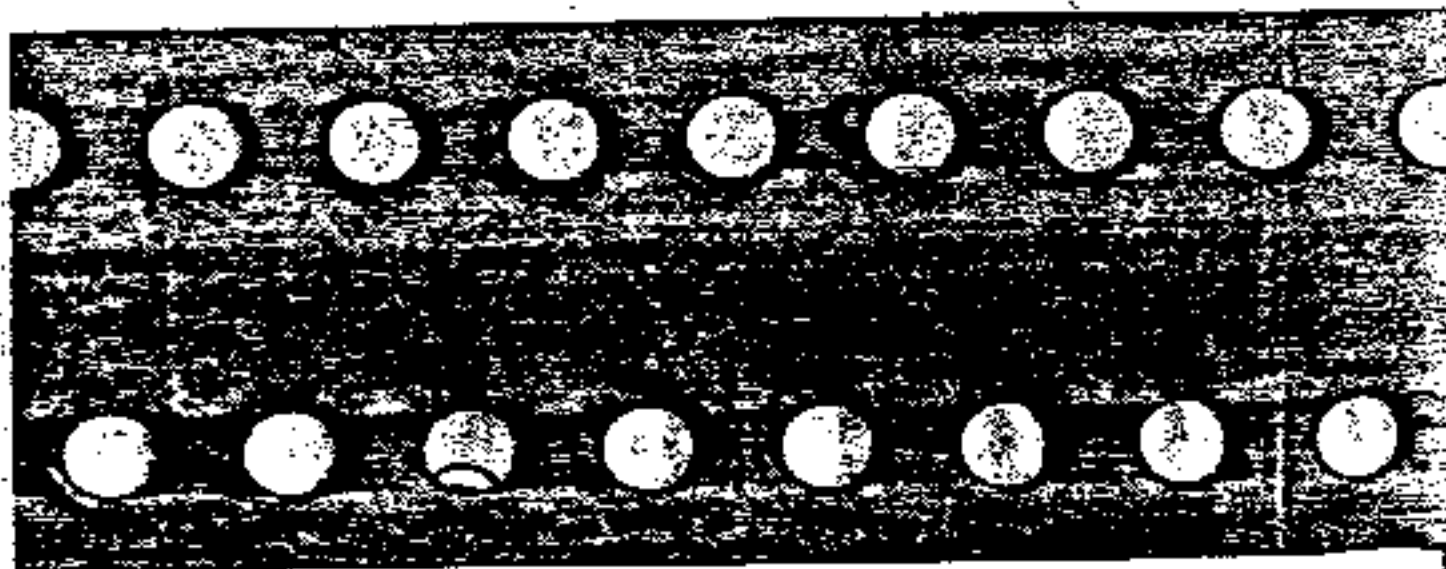
PAGE OUT

1 CONTINUED

DIRE

Well, today we're going to explore the Fingerprint Bureau...and see how the FBI keeps tabs on every known criminal in the United States. It's pretty terrific. In getting the story for the Mickey Mouse Club, I was told fingerprinting is a fool-proof method of identification. This was hard to believe, so I decided to play a little trick...and find out for sure. Let me show you what happened...in a case, I call, "WHO AM I?"

FADE OUT



FBI (Live Act 1)
8244-094-C - Episode 2
Doug Duitsman - 10/14/57

1 INT. DAY - DETECTIVE OFFICE. CLUTTERED DESK IN CORNER OF ROOM.
INCOMING AND OUTGOING BASKETS ARE FILLED TO OVERFLOWING. WALL
BEHIND DESK IS COVERED WITH "WANTED" SIGNS AND BLOWN-UP
FINGERPRINT IMPRESSIONS.

FULL SHOT - Dirk Metzger is sprawled out in chair behind desk
with feet propped on top. Seated to the side is Tommy Cole
dressed in his gangster clothes of yesterday. He's handcuffed
to Dirk's left hand. Dirk looking at Tommy.

FADE IN

DIRK

(turns to camera)

Hi gang!

(gets up, Tommy
follows)

Special Agent Dirk Metzger at your
service...and this is...

(holds up
cuffed arm)

...Tommy-Gun Cole -- ex-big shot.

(he starts around desk,
Tommy follows)

I've got a couple of more cases to show
you today as we continue our "behind-the-
scenes" look at the FBI. But first, let's
see how you did on yesterday's "open eyes"
case. Tommy...you'll remember...was our
star. One of the first things you should
have spotted was his hat...

(points to
each item)

...he was also wearing a dress shirt,
dark tie, sport coat with turned-up
collar, handkerchief in his breast pocket.
He was carrying a toy machine gun...his
right thumb was bandaged, and he had this
big ring on his left hand. If you got all
eight, call yourself a super G-man. But
if you also guessed his weight at around
135 pounds and his age at about 15, consider
yourself a super, super G-man.

(unfastens cuffs)

Thanks Tommy for helping us play our game,
you're a free man now!

TOMMY

If you don't mind, I'd like to stay --
I want to see more!

(CONTINUED)

94-4-4667-21
ENCLOSURE

FBI (Narration)
8244-094-C - Episode 2
Doug Duitman - 10/11/57

SCENE

NARRATION

1 meet man

WE ALL KNOW MY NAME IS DIRK MEYER...BUT WHEN I VISITED THE FBI'S IDENTIFICATION DIVISION, I WAS INTRODUCED TO MISTER C. LESTER TROTTER, HEAD OF THE DEPARTMENT, AS MISTER X. HE HAD NEVER SEEN ME BEFORE...SO I CHALLENGED HIM TO TELL ME MY REAL NAME. YOU CAN IMAGINE MY SURPRISE WHEN HE SAID, "OKAY -- THAT'LL BE EASY...WITH FINGERPRINTS...BECAUSE NO TWO PERSONS' FINGERPRINTS ARE THE SAME!"

2 explains prints

IT SOUNDED FUNNY, BUT HE CALLED MY FINGERPRINTS MY NATAL AUTOGRAPH...AND IT'S ONE AUTOGRAPH THAT CANNOT BE FORGED. BUT I STILL WASN'T CONVINCED HE COULD IDENTIFY ME. (pause for buzzer)... THAT'S WHEN HE BUZZED FOR A FINGERPRINT SEARCHER...

3 man walks in

A MAN I'D NEVER SEEN BEFORE. HIS NAME WAS HAROLD CHRISTENSEN...AND HE WAS ASSIGNED TO FIND OUT MY REAL NAME -- IF HE COULD:

(dissolve to)

4 print Dirk

THE FIRST THING HE DID WAS TAKE ME TO BE FINGERPRINTED. I HAD BEEN THROUGH THIS BEFORE WHEN I QUALIFIED FOR MY FINGERPRINT MERIT BADGE IN THE BOY SCOUTS. SO I KNEW MY PRINTS WERE SOMEWHERE ON FILE WITH THE FBI. BUT THERE ARE 145 MILLION FINGERPRINTS ON FILE HERE...AND WITH THAT MANY, I FELT PRETTY SURE THEY'D NEVER FIND MINE. AND EVEN IF THEY DID, IT'D PROBABLY TAKE WEEKS - MAYBE MONTHS!

(dissolve to)

SCENENARRATION

5 classify prints

FACED WITH THOSE ODDS, I SORT OF FIGURED MISTER CHRISTENSEN WOULD GIVE UP BEFORE HE STARTED...BUT HE WENT RIGHT TO WORK CLASSIFYING MY PRINTS. THAT'S HOW FINGERPRINTS ARE FILED -- BY CLASSIFICATION...ARCHES, LOOPS, WHORLS AND SO ON. A NAME MEANS NOTHING HERE. NAMES CAN CHANGE...FINGERPRINTS, NEVER.

(dissolve to)

6 opens file

AFTER HE HAD MY PRINTS CLASSIFIED HE WALKED RIGHT OVER TO A DRAWER. BUT I STILL WASN'T WORRIED. THERE MUST BE AT LEAST SEVERAL HUNDRED PRINTS WITH THE SAME CLASSIFICATION AS MINE. LIKE FINDING A NEEDLE IN A HAYSTACK, I FIGURED.

7 CU card

WELL, HOW DO YOU LIKE THAT...DIRK METZGER! IN A MATTER OF MINUTES, HE PICKED MY CARD OUT OF MILLIONS -- AS IF HE KNEW MY NAME ALL THE TIME. (wait two seconds)... AND ON THE BACK, HE FOUND MY ADDRESS...BIRTHDATE... AND A MILLION AND ONE OTHER THINGS. GOLLY!

8 ES room

WELL, THAT WAS SIMPLE ! BUT THE FINGERPRINT DIVISION AS A WHOLE IS A PRETTY COMPLEX OPERATION. 23,000 NEW FINGERPRINT CARDS ARRIVE AT FBI HEADQUARTERS EVERY DAY. EACH ONE IS QUICKLY DATED AND SENT TO ANOTHER ROOM WHERE THEY ARE CHECKED AGAINST THE CARD INDEX SECTION.

8 pushes button

PUSH-BUTTON FILE CABINETS MAKE THIS A CONVENIENT, SPEEDY OPERATION. FUN, TOO. A SEARCHER CAN POUR THROUGH 75,000 CARDS WITHOUT EVER LEAVING HER SEAT!

MEDIUM SHOT : DIRK stands looking at pictures of blown-up fingerprints hanging on wall behind desk.

FADE IN

DIRK

(turning toward
camera, walks over
to desk)

Let's return now to complete our inspection
of the FBI's modern Fingerprint Bureau.

FADE OUT

SCENENARRATION

9 HS push button

HERE, THE NEW FINGERPRINT CARDS ARE SCREENED TO SEE IF THEY'RE ALREADY ON FILE...AND, IN THE CASE OF A CRIMINAL, IN THE HOPES OF MAKING AN IDENTIFICATION. FINGERPRINTS OF SUSPECTED CRIMINALS AND THOSE FOUND AT THE SCENE OF A CRIME ARE RECEIVED HERE FROM POLICE DEPARTMENTS ALL OVER THE COUNTRY.

10 men classify

WHILE THE LADIES ARE BUSY, THE MEN ARE BUSY, TOO -- CLASSIFYING NEW INCOMING PRINTS. ALL PRINTS SENT TO THE FBI FOR A RECORD CHECK ARE SEARCHED SO POLICE CAN BE NOTIFIED AT ONCE OF ANY CRIMINAL RECORD. THIS IS HIGHLY TECHNICAL WORK. ACCURACY IS A MUST!

(fade out)

--- COMMERCIAL ---



11 photo section

(fade in)
NEXT STOP WAS IN THE PHOTOGRAPHIC SECTION WHERE THE UPPER-RIGHT HAND CORNER OF EACH NEW FINGERPRINT CARD IS PHOTOGRAPHED. THIS IS THE WAY THEY MAKE INDEX CARDS. THE UPPER-RIGHT HAND CORNER CONTAINS ALL THE INFORMATION NEEDED -- NAME, BIRTH DATE AND SO ON.

12 photostat

EVERYTHING IS DONE IN A JIFFY. THE ROLL OF FILM IS DEVELOPED ON A PHOTOSTAT MACHINE -- EACH PRINT BEING EXACTLY THE SIZE OF THE INDEX CARD. THIS MACHINE HANDLES 1,250 CARDS AN HOUR...SAME AS THE CAMERA...AND IT SURE BEATS HAVING TO TYPE EACH ONE.

SCENE

NARRATION

13 copy machine

WHEN A CRIMINAL'S FINGERPRINTS ARE SENT IN BY POLICE, ONLY ONE CARD IS KEPT ON FILE WITH THE FBI. ANY REMAINING CARDS ARE FILED IN A JACKET ALONG WITH A FRESHLY PRINTED, UP-TO-DATE COPY OF HIS POLICE RECORD.

14 paper out

THAT'S WHY THE FBI IS CALLED THE CENTRAL CLEARING HOUSE FOR CRIMINAL IDENTIFICATION IN THE UNITED STATES. BECAUSE AFTER THE JACKET IS ASSEMBLED IT IS RETURNED TO THE POLICE...AND THEY KNOW IN A MINUTE OF THEIR SUSPECT'S CRIMINAL ACTIVITIES ANYWHERE IN THE COUNTRY.

15 IS office

THE FBI ANSWERS THOUSANDS OF REQUESTS EVERY DAY FROM POLICE DEPARTMENTS SEEKING INFORMATION THROUGH FINGERPRINTS -- THE IDENTITY OF A LOST PERSON...DISASTER VICTIM. IN LESS THAN THREE DAYS, THE ANSWER IS ON ITS WAY!

16 looks in micro.

IT'S REALLY TERRIFIC HOW THEY CAN TAKE ONE LITTLE FINGERPRINT...PICK OUT A UNIQUE QUALITY...AND TRACE IT THROUGH MILLIONS TO THE RIGHT PERSON. MISTER CHRISTENSEN SHOWED ME HOW IT'S DONE...BUT ONE QUESTION STILL BOTHERED ME. HOW DO THEY GET SOMEONE'S FINGERPRINTS IF HE DOESN'T WANT TO GIVE IT? (pause) IT WAS A FOOLISH QUESTION! I HAD LEFT MY PRINTS ON THE TELEPHONE.

SCENENARRATION

17 gets bottle

TO MAKE THE INVISIBLE THUMBPRINT AND PALM IMPRESSION STAND OUT, MISTER CHRISTENSEN USES A LIGHT COLORED POWDER. THAT'S BECAUSE THE PHONE IS BLACK. IF IT WERE WHITE, HE'D USE BLACK POWDER.

18 shows print

THERE...AS PLAIN AS DAY. NEXT HE WOULD PHOTOGRAPH IT -- THEN LIFT IT WITH BLACK TAPE. THAT WAY, IF THE TAPE MARKED THE PRINT, HE'D STILL HAVE A PICTURE OF IT. DUST...PHOTOGRAPH...LIFT -- THREE MORE REASONS WHY CRIME DOESN'T PAY.

19 title

AND NOW, THE CASE OF THE ENEMY SPIES.

20 enter room

AS A FEDERAL AGENCY, THE FBI'S NUMBER ONE JOB IS TO KEEP AMERICA FREE OF ENEMY SPIES. IN ONE OF THE LECTURE ROOMS, THEY WERE GOING TO SHOW AN ACTUAL FILM TAKEN BY FBI AGENTS DURING THE INVESTIGATION OF AN ENEMY SPIE RING EARLY IN WORLD WAR II. THEY GAVE ME A SEAT RIGHT UP FRONT.

21 pix starts

QUALITY OF THE FILM WASN'T VERY GOOD...BUT, AS EVIDENCE, IT SURE DID THE JOB. THE FILM WAS TAKEN THROUGH X-RAY GLASS FROM AN OFFICE NEXT TO THE MEETING PLACE OF THE ENEMY SPIES. IT WAS ONE-WAY GLASS -- THE FBI COULD SEE THROUGH IT, BUT TO THE SPIES, IT LOOKED LIKE A MIRROR.

SCENENARRATION

22 camera

A SPECIAL CAMERA TOOK MOVIES OF EVERYTHING THAT WENT ON... A CLOCK AND A WALL CALENDAR SHOWED THE EXACT TIME. THE ENEMY AGENTS WOULD BRING IN STOLEN SECRETS AND TURN THEM OVER TO THEIR LEADER -- WHO WAS REALLY A COUNTERSPY FOR THE FBI. THE ROOM WAS ARRANGED SO THE SPY WOULD ALWAYS SIT FACING THE CAMERA.

33 camera

THIS WENT ON UNTIL THE FBI KNEW EVERY MEMBER OF THE SPY RING. 33 SPIES WERE ARRESTED AND PUT BEHIND BARS. A PERFECT JOB -- ONE OF MANY BY OUR FBI.

FBI (Live Act 3)
B2H4-094-C - Episode 3
Doug Duitsman - 10/14/57

1 1ST DAY - DETECTIVE OFFICE. SAME SET USED IN PREVIOUS EPISODE.

FULL SHOT - Dirk is leaning over desk rummaging through papers, looking under books, etc. There's a long printed necktie in the middle drawer, out of sight.

PAUSE IN

DIRK

(muttering to himself)

I know it's here someplace...

(looks up to discover audience)

...Oh, hi, everyone. I'll be right with you.

(continues search, finally pulls out middle drawer)

Here it is...

(pulls out tie)

...One of the clues in today's big case.

(starts around to front of desk)

If you missed our first two episodes, my name is Dirk Metzger...

(jumps up and sits on desk)

...and I'm right in the middle of telling you all about the FBI

CAMERA starts to dolly in.

DIRK

(continuing)

You know, the collecting and safe keeping of evidence...

(gestures with tie)

is a vital part of FBI work. Police, too, for that matter. Without clues, a criminal would seldom be caught. Luckily though, they all seem to forget something.

(jumps down off desk)

In gathering my story on the FBI...

(starts back around desk)

...I got to visit the scene of a make-believe murder. It was a training exercise for new agents and the clues were planted. That's why I call it...

94-4-4667-21
ENCLOSURE

PAGE OUT

NARRATION

SCENE

1 title

...THE CASE OF TOO MANY CLUES:

2 search scene

IT TOOK PLACE IN A WOODED SECTION NEAR THE FBI ACADEMY IN QUANTICO, VIRGINIA. A WOMAN'S BODY HAD BEEN FOUND. IT WAS ONLY A DUMMY, OF COURSE -- BUT AS TRAINERS, OUR JOB WAS TO FIND EVERY SINGLE PLANTED CLUE. THE RECEPTION WAS EASY.

3 put in bag

IN REAL LIFE, CRIMINALS RARELY LEAVE SO MANY CLUES. BUT THE TRAINEES LEARN THAT EACH PIECE OF EVIDENCE MUST BE PROPERLY COLLECTED, IDENTIFIED AND EXAMINED...OR IT IS OF LITTLE USE LATER ON IN THE COURTROOM.

4 measure

THE LOCATION IS IMPORTANT, TOO. THEY MUST RECORD EXACTLY WHERE EACH CLUE IS FOUND -- RIGHT DOWN TO THE INCH.

5 agents search

I DISCOVERED THERE'S A LOT OF DETAIL REQUIRED IN SEARCHING THE SCENE OF A CRIME...AND I FELT PRETTY LUCKY THAT THE NEW AGENTS LET ME HELP. I DID PRETTY GOOD, TOO -- IF I DO SAY SO MYSELF. I WAS FIRST TO FIND THE GUN -- A .45 AUTOMATIC. (pause) BY NOW I KNEW HOW TO HANDLE ONE, THANKS TO AGENT BELL BACK AT THE FIRING RANGE.

6 drops out clip

THE FIRST THING I DID WAS DROP OUT THE CLIP OF AMMUNITION...THEN CHECK TO SEE IF THE GUN WAS SAFE. THAT'S EVEN MORE IMPORTANT THAN FINGERPRINTS.

7 puts in bag

SCENENARRATION

8 find shells

NOT FAR AWAY, I FOUND TWO FIRED SHELLS. I PICKED THEM UP WITH A TWIG SO I WOULDN'T MAR THE CASINGS. IF I SCRATCHED THEM, AGENTS WOULDN'T BE ABLE TO CHECK TO SEE IF THEY WERE FIRED BY THE GUN I HAD JUST FOUND.

9 measure

OF COURSE, ALL THIS CALLED FOR MORE MEASUREMENTS. (wait three seconds)... SEARCHING THE SCENE OF A CRIME -- MAKE-BELIEVE OR NOT -- WAS AN INTERESTING JOB. BUT ONE THING STILL BOTHERED ME. WHAT CAN THE FBI FIND OUT FROM ALL THIS EVIDENCE?

(dissolve to)

10 walk to door

I FOUND THE ANSWER AT THE FBI'S LABORATORY IN WASHINGTON, D. C. THE AGENT IN CHARGE IS A MAN NAMED PARSONS -- MISTER DONALD J. PARSONS, WHO HAS BEEN WITH THE FBI FOR MORE THAN 20 YEARS.

11 closer angle

I GUESS MAYBE HE HAS A GRANDSON OR GRANDDAUGHTER WHO IS A MICKEY MOUSE CLUB FAN...BECAUSE THE MINUTE I TOLD HIM WHAT I WANTED...AND FOR WHOM, HE IMMEDIATELY PICKED UP THE PHONE.

12 CU DIRECTOR

I DIDN'T KNOW IT AT THE TIME, BUT THEY HAD JUST RECEIVED WORD OF A BANK ROBBERY IN NEW YORK...SO HE CALLED IN ONE OF HIS STAFF -- AGENT HENRY BIDEZ TO LET ME FOLLOW THE CASE!

SCENENARRATION

13 title

I CALL IT, THE CASE OF THE BOWLED-BANK ROBBERY...AND YOU'LL SOON SEE WHY!

14 down hall

I FOLLOWED AGENT BIDEZ DOWN THE HALL TO A ROOM CALLED THE DOCUMENT SECTION. THAT'S WHERE THEY HAD THE FIRST BIG CLUE...

15 title

...THE MISSPELLED NOTE!

16 walk into room

THE DOCUMENT SECTION IS WHERE ALL HANDWRITING AND FORGERY CASES ARE HANDLED. IN THIS CASE, THE BANK ROBBER PASSED A NOTE TO THE TELLER. IT WAS QUICKLY SENT TO THE FBI...MARKED SPECIAL!

17 pull out note

LIKE ALL EVIDENCE, IT WAS WRAPPED IN PLASTIC...FOR PROTECTION. IT READ, "THIS IS A STICE UP.-- BE QUITE AND LIVE." ANYONE CAN SEE THE ROBBER MEANT TO SAY "QUIET" INSTEAD OF "QUITE" -- BUT THIS WAS THE FBI'S FIRST IMPORTANT CLUE.

18 to files

AS I WAS SOON TO FIND OUT, ONE OF THE FBI'S MOST IMPORTANT LABORATORY AIDS IN FIGHTING CRIME IS THE REFERENCE FILE...AND THAT'S JUST WHERE THE HANDWRITING EXPERT HEADED. THIS FILE CONTAINS ALL KINDS OF HANDWRITING SAMPLES...COPIES OF FORGED CHECKS...ANONYMOUS LETTERS...AND EVERY KNOWN NAME OF TYPEWRITER LETTERS. THE JOB IS TO MATCH THE NOTE AGAINST SIMILAR NOTES USED BY BANK ROBBERS IN THE PAST.

SCENENARRATION

19 finds note

LOOK! THE SAME NOTE! WELL, ALMOST ANYWAY. THE WORDS "HOLD UP" HAVE BEEN CHANGED TO "STICK UP" - BUT "QUIET" IS ALSO MISSPELLED.

20 compares note

THE HANDWRITING EXPERT NOTES THE PRINTING IS PRACTICALLY IDENTICAL...AND HE IS ALMOST CERTAIN ONE MAN WROTE BOTH NOTES. ON THE BACK, HE FINDS WHAT HE NEEDS -- THE MAN'S NAME.

21 waves goodbye

I LEFT THEN BECAUSE I KNEW THE EXAMINER WOULD BE BUSY FOR THE NEXT FEW MINUTES. HE HAD TO RELAY THIS INFORMATION IMMEDIATELY TO THE FBI AGENT IN CHARGE OF BANK ROBBERY INVESTIGATIONS.

22 CU examiner

IN A MATTER OF MINUTES...AND WITHOUT MOVING MORE THAN 15 FEET FROM HIS DESK, THE FBI AGENT WAS SENDING OUT THE NAME OF A GOOD SUSPECT. I GUESS THAT'S WHAT THEY MEAN. WHEN THEY SAY, A CRIMINAL ALWAYS MAKES A MISTAKE!

(fade out)

COMMERCIAL

(fade in)

FBI (Live Action)
8244-094-C - Episode 3

Page two

2 MEDIUM SHOT - Dirk Metzger leaning back in swivel chair behind desk; turns around to face camera.

FADE IN

DIRK

We're just beginning to see how the FBI Laboratory helps in catching criminals. To find out more, let's get back to the case of THE BUNGLED BANK ROBBERY.

FADE OUT

3 walks down hall

A FEW DAYS LATER, I WAS CALLED BACK TO THE FBI
LABORATORY IN WASHINGTON, D.C. AGENT BILDER AND I WENT
STRAIGHT TO THE METALLURGY AND PETROGRAPHIC UNIT. NOW THEY
HAD JUST RECEIVED A PACKAGE FROM THEIR NEW YORK OFFICE
CONTAINING MORE VALUABLE EVIDENCE TO BE CHECKED BY THE
LABORATORY.

SCENENARRATION

24 CU Dirk

I LEARNED WHEN AGENTS AND THE NEW YORK POLICE WENT TO THE SUSPECT'S ADDRESS, HE HAD GONE. BUT THEY FOUND SEVERAL PIECES OF EVIDENCE, WHICH THEY HOPED WOULD DEFINITELY ESTABLISH THEIR SUSPECT AS THE BANK ROBBER.

25 takes out clues

EVERYTHING HAD BEEN CAREFULLY WRAPPED AND MARKED JUST AS WE SAW DURING THE CASE OF "TOO MANY CLUES." THERE WAS A GUN...AN OLD PAIR OF SHOES. IMPORTANT EVIDENCE -- BECAUSE DURING THE HOLDUP, THE GUNMAN FIRED A WILD SHOT AND DOVE THROUGH A WINDOW TO ESCAPE AFTER THE BANK TELLER HAD SOUNDED THE ALARM. HE ALSO LEFT DIRTY SHOE IMPRESSIONS ON THE BANK FLOOR.

26 Dirk watching

(wait one second)... THE JOB NOW IS TO EXAMINE THIS EVIDENCE. A PIECE OF FABRIC FROM THE WINDOW. A BULLET FOUND IN THE WALL.

27 title

CLUE NUMBER TWO. THE DUSTY SHOES.

28 takes out shoes

SHOES NEARLY ALWAYS LEAVE TELL-TALE PRINTS...SO THEY ARE FIRST TO BE EXAMINED.

29 box from pocket


THE ROBBER DOVE THROUGH A WINDOW...AND UNDER A MICROSCOPE, THE EXAMINER FINDS A SLIVER OF GLASS. THIS COULD BE GLASS FROM THE BROKEN WINDOW.

SCENENARRATION

30 scraps shoes

NEXT, THE SHOES ARE SCRAPED FOR DIRT TO SEE IF IT'S THE SAME SOIL AS FOUND ON THE BANK FLOOR. THIS TEST IS MADE IN A MINIATURE FURNACE. BOTH SAMPLES, ONE FROM THE BANK...THE OTHER FROM THE SHOES, ARE PLACED IN THE FURNACE HOLDER. THEY ARE THEN COVERED WITH A LAYER OF ALUMINUM OXIDE. THIS KEEPS OXYGEN FROM DAMAGING THE SOIL WHEN IT IS HEATED TO A HIGH TEMPERATURE.

AFTER THE FURNACE HAS BEEN LOWERED...A GRAPH QUICKLY SHOWS THE SAMPLES TO BE THE SAME.

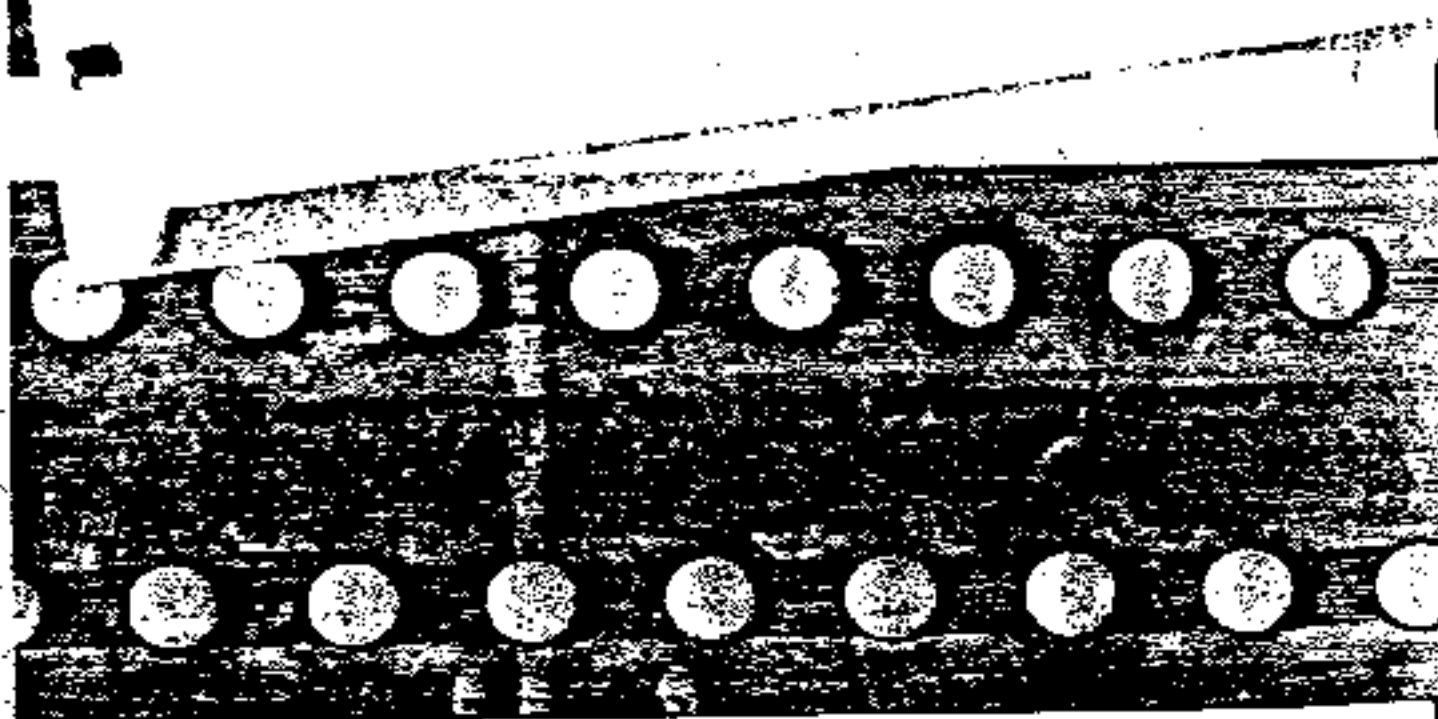


MEDIUM SHOT - Dirk standing in front of desk.

FADE IN

DIRK
Yes, in peace, or war...the FBI does a
big job keeping our country safe to live
in. Tomorrow, we'll go looking for clues...
and follow FBI agents step by step as they
track down a bank robber. I hope you'll
join me then. So long.

FADE OUT



Office Memorandum • UNITED STATES GOVERNMENT
GIR 16

to : Director, FBI

DATE: October 28, 1957

FROM : SAC, Los Angeles (94-274) -

SUBJECT: MOTION PICTURE RE FBI
WALT DISNEY PRODUCTIONS
BURBANK, CALIFORNIA
RESEARCH (CRIME RECORDS)

94-4-4667-20
Rebulet October 22, 1957.

The contents of the blind memorandum regarding the above-captioned program were discussed in detail with Mr. WILLIAM C. PARK, News Reel Editor, and Mr. DOUGLAS DUTSMAN, News Reel Staff Writer, who composed the script for the film, by Special Agent JOHN M. CASHEL at Disney Productions, on October 25, 1957. The changes suggested were reviewed and made in the film script.

Regarding the introduction of DIRK to a Special Agent in Episode 2, Scene 20, and then initially again introducing this agent to DIRK in Episode 3, Scene 12, PARK and DUTSMAN believed that the episodes could be made logical by making the initial introduction in Episode 2, Scene 20, and then when the subsequent meeting occurs between DIRK and the agent in Episode 3, Scene 12, the agent could be identified as an agent friend and the occasion of their previous meeting would be referred to. By handling the revision in this manner, it was believed that logic could be accomplished without undertaking major changes in the sequence.

Both Disney executives indicated that any subsequent changes which might be desired by the Bureau in connection with this program would be readily undertaken. It was their opinion that no retakes of scenes will be necessary in order to accomplish the suggested changes.

2-Bureau
1-Los Angeles
JMC:mmb
(3)

EX-132

RECORDED - 20

NOV 4 1957

76 NOV 20 1957

CHIEF REC.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: December 9, 1957

FROM : M. A. Jones

SUBJECT: TELEVISION SERIES RE FBI
WALT DISNEY PRODUCTIONS

Tolson _____
Belmont _____
Boardman _____
Bishop _____
Clegg _____
Glavin _____
Ladd _____
Nichols _____
Rosen _____
Tracy _____
Harbo _____
Mohr _____
Parsons _____
Quinn Tamm _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

You will recall that we cooperated with ^{the} Walt Disney people in the production of four television programs to appear on the "Mickey Mouse Club." Mr. Hugo Johnson, the Disney representative in Washington, called SA Murphy today and said that these programs are definitely scheduled and will appear on January 24, 27, 28 and 29, 1958.

Mr. Johnson further advised Murphy that 16 millimeter films of these programs will be made available to the Bureau about two to three weeks prior to broadcast for viewing by the Director. These films will have the full musical score and the narration.

RECOMMENDATION:

For information.

JTM:cag
(3)

RECORDED

94-4-4667-22X0

94-1-222

94-4-4667-111

RECORDED - 95

DEC 12 1957

INDEXED - 95

CRIMINAL

64 DEC 17 1957

WALT DISNEY

December 10, 1957

Mr. Tolson
Mr. Boardman
Mr. Nichols
Mr. Belmont
Mr. Ladd
Mr. Clegg
Mr. Glavin
Mr. Harbo
Mr. Rosen
Mr. Tracy
Mr. Egan
Mr. Gurnea
Mr. Hendon
Mr. Jones
Mr. Mumford
Mr. Quinn
Mr. Nease
Mr. Gandy

Dear Mr. Hoover -

Thank you sincerely for the unstinted cooperation you and your executives extended to Hugo Johnson in setting up and shooting our series on the Federal Bureau of Investigation. We are especially grateful to your reviewing committee and to the splendid cooperation we have received from your Los Angeles office agents, Messrs. Brown and Cashel.

As soon as our processing is completed, our News-reel Unit will be forwarding a print of the releases for you to retain, and if you desire, screen for members of your staff.

Thanks to your cooperation, I believe and hope that the films Hugo made will bring to the youngsters of the country an understanding at least of the basics of Federal Bureau of Investigation functions.

Again, my sincere thanks.

Sincerely,

Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington 25, D. C.

Handwritten notes:
Walt Disney
12-11-57
my
ack: 12/16/57
JTH

RECORDED
INDEXED-18

94-4-4667-23

15 DEC 18 1957

The series Mr. Disney refers to are Mickey Mouse shorts for children.

PER. FILES

WASHINGTON SERIES SCHEDULE

TITLE

AIRDATE

INSIDE REPORT ON WASHINGTON

Part I - Federal Bureau of Investigation Episode I	1/24/58
Part II - Federal Bureau of Investigation Episode II	1/27/58
Part III - Federal Bureau of Investigation Episode III	1/28/58
Part IV - Federal Bureau of Investigation Episode IV	1/29/58
Part V - Congress - Episode I	1/30/58
Part VI - Congress - Episode II	1/31/58
Part VII - Money - Episode I	2/3/58
Part VIII - Money - Episode II	2/4/58
Part IX - Money - Episode III	2/5/58
Part X - White House - Episode I	2/6/58
Part XI - White House - Episode II	2/7/58

94-4-4667-23
ENCLOSURE

December 16, 1957

INDEXED-18

RECORDED-18 94-4-4667-23

Mr. Walt Disney
2400 South Alameda Avenue
Burbank, California

Dear Mr. Disney:

I received your letter of December 10 with the schedule for the forthcoming series of television films on the FBI. It was a pleasure to be able to work with a gentleman of Mr. Hugo Johnson's caliber, and I am certain that this series of four programs will do much to further understanding of the FBI on the part of America's youth.

It was good to read your kind words concerning Special Agent in Charge Donald K. Brown and Special Agent John M. Cashel of our Los Angeles Office. We are all looking forward to seeing the finished film, and it is most kind of you to make it available to us.

Sincerely yours,

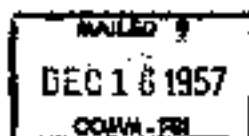
J. Edgar Hoover

2 cc's - Los Angeles, with two copies of incoming.
cc - Personnel file of SAC D. K. Brown, with copy of incoming.
cc - Personnel file of SA John M. Cashel, with copy of incoming.

NOTE: Series of four twelve minute films concerning the FBI will be shown on "Mickey Mouse Club" of American Broadcasting Co. Network on January 24, 27, 28 and 29, 1958. Hugo Johnson was in charge of filming these shorts and is very friendly to the Bureau. SAC D. K. Brown EOD 1/10/38 as SA, assigned Los Angeles, GS-16. SA John M. Cashel EOD 4/7/41 as SA, assigned Los Angeles, GS-13.

JTM:lef

(8)



76 DEC 26 1957

Tolson _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

MAIL ROOM ☐

DEC 16 3 35 PM '57
FBI
REC'D-RECORDING ROOM

STANDARD FORM NO. 64

W. J. [unclear]

Office Memorandum • UNITED STATES GOVERNMENT

to : Director, FBI

DATE: 1/9/58

OK from : SAC, Los Angeles (94-274)

SUBJECT: MICKEY MOUSE TELEVISION PROGRAM
WALT DISNEY PRODUCTIONS
RESEARCH (Crime Records)

Mr. Bill Walsh, Producer of the Mickey Mouse television program for Walt Disney Productions, Inc., 2400 West Alameda, Burbank, California, advised that the programs prepared for the Mickey Mouse newsreel, wherein the FBI is featured, will be shown in four segments to commence with the program of Friday, January 24, 1958, and conclude with the program of Wednesday, January 29, 1958.

The Mickey Mouse Club program is televised weekly, Monday through Friday, over the American Broadcasting Company network. It is viewed between 5:30 and 6:00 P.M. PST.

This matter is being brought to the Bureau's attention for its information and possible publication among employees.

(3)
DHB:AB
2 - Bureau (AIR MAIL)
1 - Los Angeles

*Noted
4237 [unclear] (4)*

RECORDED - 1

EX - 117

94-4-4667-24
JAN 15 1958

CRIME RECORDS

JAN 13 1958

30
JAN 15 1958

(C) TELEVISION PROGRAMS CONCERNING FBI -- The Bureau cooperated in the production of four films for television aimed at a young audience. These films will be shown over the facilities of the American Broadcasting Company's television network on Walt Disney's "Mickey Mouse Club" on January 24, 27, 28, and 29, 1958. The dates of these telecasts should be brought to the attention of your personnel in order that their friends and families might view these programs.

1/14/58

SAC LETTER NO. 58-2

194-4-4667-
NOT RECORDED
199 JAN 17 1958

ORIGINAL COPY FILED IN 194-4-4667-1

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *YAT*

DATE: January 24, 1958 *V.F.*

FROM : M. A. Jones *8*

SUBJECT: DISNEYLAND FILMS *Disney*

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holmes _____
Gandy _____

Mr. Tolson asked to be advised of the time when the photographs were taken of the Director in connection with the Disney films.

On May 15, 1957, young Dirk Metzger, a Boy Scout, came into the Bureau and was photographed with the Director.

Young Dirk, who is the son of a Marine officer, is under contract with Disney Studios to do this particular series.

In fact, young Dirk has done a long series with the Disney Studios, including travel over Europe and visiting interesting places in the United States.

Our series begins a new set of episodes for young Dirk for young TV viewers. It is called the Washington series and begins with the four parts dealing with the FBI and then has two parts on Congress, three parts on the making of money and two parts on the White House.

The Director will recall that young Dirk is a personable young man who has a very fine voice.

ECK:grs
(3) *c. d.*

RECORDED - 95

INDEXED - 95

EX-135
John

94-4-4667-25
16 JAN 28 1958

(SEE ADDENDUM PAGE 2)

CRIMINAL
1/26

TH
60 JAN 25 1958

ADDENDUM: (CDD:jmr) 1-24-58

Apparently our protest with Disney Studios took effect. You will recall that this protest was made in view of the studios' failing to comply with an agreement to have the finished film here in time for us to see it before the TV program this afternoon 5:30 to 8 P.M. Hugo Johnson, local manager, Disney Studios, advised at 9:45 A.M. this morning that he was en route to the airport where he would pick up the film and would have it back to us no later than 10:45 A.M. this morning. We have arranged an immediate viewing of the film and you, of course, will be advised telephonically when all arrangements are in order. Luther Huston will be invited to view the film at this time.

Received @
11:20 a.m.
& film is
good. Also -
Mr. Tolson,
Huston, Nassar ✓
& J. L. Ford
etc. -
J. L.

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

DATE: January 22, 1958

FROM : M. A. Jones

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Wheeler _____
Tele. Room _____
Holloman _____
Gandy _____

As you know, the Walt Disney series which we have been working on for some time will begin this Friday afternoon and will be continued next week.

We have seen and approved rough cuts of these movies but we have not seen a final cut.

We have through Hugo Johnson, the local Disney representative, been trying for some weeks to get copies of the films so that we might show them to Luther Huston, the new Public Information Officer. Johnson, despite tremendous effort on his part, has not been able to get copies here to Washington so finally in desperation we called SAC Brown and he is trying to get a copy on plane tonight so we might have it in the morning.

If a copy is not available or if some difficulty arises, we will, of course tell Huston about the program.

RECOMMENDATION:

You will be kept advised.

ECK:grs
(3)

RECORDED - 17

INDEXED - 17

13E

JAN 30 1958

(SEE ADDENDUM PAGE 2)

memo Nease to
Tolson 1-23-58
CDB/fmw

66 JAN 31 1958

file
44
en

ADDENDUM: (CDD:jmr) 1-22-58

ASAC Bachman called. The Disney Studios have advised that our portion of the program has already been set up on reels and represents 10 minutes of each reel. The studio could begin work immediately, cutting out our portion of the film, having copies made, and put it on a plane at 11:45 A.M. tomorrow, 1-23-58, which would arrive in Washington at 9:45 P.M. the same date. In view of the above, Bachman was advised to forget the matter. We will naturally protest through Hugo Johnson, the local Disney representative, and most certainly will take this treatment into consideration the next time the Disney Studios ask for cooperation. Luther Huston will be advised the first thing tomorrow morning of this matter.

- 253 ✓
1. Do so promptly.
 2. Did we have a definite understanding with Disney Studios to see the films before clearance?
- K

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

SUBJECT: WALT DISNEY TELEVISION MOVIES

Tolson
Boardman
Belmont
Mohr
Nease
Parsons
Rosen
Tamm
Trotter
Clegg
Glavin
Ladd
Nichols
Winterrowd
Tele. Room
Holloman
Gandy

On my memorandum 1-22-58, the Director noted that we should promptly notify Luther Huston of the mishandling of the "master film" of the FBI portion of the Disney program which is to be shown Friday afternoon 1-24-58, from 5:30 P.M. to 6 P.M. As reflected in my memorandum this morning to you, I had Messrs. DeLoach and Kemper inform Mr. Huston fully of this matter. Referenced memorandum also reflected the protest made through Hugo Johnson, the local Disney representative.

The Director also inquired as to whether we had a definite understanding with Disney Studios to see the films before clearance. We had been assured of this fact. To be more specific, the film was to arrive no later than last Monday, 1-20-58. We were assured of this fact after contacting Johnson on a number of occasions. Obviously, the mishandling on the part of the Disney Studios and failure to live up to their agreement will be taken into consideration when future approaches are made to the Bureau by this outfit.

To be completely certain that we had a definite commitment, a file check has been made and reflects a memorandum dated October 18, 1957, wherein Mr. Hugo Johnson, as mentioned above, is quoted as saying while at the Bureau October 17, 1957, "After the sound track is synchronized with the film, the films will be sent back for your viewing."

*No further cooperation
is to be extended the
Disney Studios.*

94-4-4667-23

JAN 30 1958

cc-Mr. Jones
CDD:jmr
(3)

RECORDED - 11
INDEXED - 17

65 JAN 23 1958

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease *W*

DATE: January 10, 1958

FROM : M. A. Jones

SUBJECT: TELEVISION PROGRAMS CONCERNING FBI
~~"MICKEY MOUSE CLUB"~~
 AMERICAN BROADCASTING COMPANY

Tolson _____
 DeLoach _____
 Boardman _____
 Belmont _____
 Mohr _____
 Parsons _____
 Rosen _____
 Tamm _____
 Trotter _____
 Nease _____
 Tele. Room _____
 Holloman _____
 Gandy _____

You will recall that the Bureau cooperated in the production of four 12-minute television films for use on Walt Disney's "Mickey Mouse Club." These films are aimed at a young audience and this is a good outlet. We have only seen the rough unedited film to date; however, the finished films, complete with sound track and musical score, should arrive next week for review at the Bureau. These finished films incorporate the changes suggested following the viewing of the unedited film.

It is felt that the attached Letter to All SAC's should be sent advising them of the fact that this series of programs concerning the FBI will appear on the American Broadcasting Company television network on January 24, 27, 28, and 29, 1958.

RECOMMENDATION:

It is recommended that the attached Letter to All SAC's advising them of these programs should be sent.

Enclosure *sent 1-13-58*

JTM:cag

(2)

*we will invite Luther
 Stangor to see these*

~~SECRET~~
 14
 100-44667-28

RECORDED - 1

OK Jan 14 1958

EX-131

TA

*TM 4
 1-14-58*

FEB 3 1958

CENSO Rpt...

Office Memorandum • UNITED STATES GOVERNMENT

TO : MR. TOLSON

DATE: January 23, 1958

FROM : G. A. NEASE

DISNEY, WALT. PRODUCTIONS

SUBJECT: DISNEYLAND TELEVISION PROGRAM
5:30 to 6 P.M., 1-24-58

Tolson _____
Boardman _____
Belmont _____
Mohr _____
Nease _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Tele. Room _____
Holloman _____
Gandy _____

I had DeLoach and Kemper see Luther Huston of the Department the first thing this morning to tell him that we had originally planned to show him the finished film concerning the Disneyland program which will be shown from 5:30 to 6 P.M., 1-24-58. Huston was told that we had seen rough cuts of the film and, of course, had supervised the entire project. There were no objectionable features involved; however, one or two slight changes were necessary. The finished film was to be forwarded to the FBI to arrive here on Monday, 1-20-58. As stated in my memorandum last night, 1-22-58, the Disney people had not "fulfilled their agreement" of forwarding the finished film to us. We called our Los Angeles Office and ascertained the film could not possibly arrive until 9:45 P.M. tonight, 1-23-58.

Huston stated he understood and that inasmuch as there were no policy angles involved, he felt certain there was no reason for him to review the film.

We have naturally protested the above matter with Hugo Johnson, the local Disney representative. Johnson was most upset at his company's failure to comply with the terms of our original agreement.

While talking with Huston, he referred to last week's staff conference at which time the Attorney General briefly threw out a few remarks concerning possible television commitments for the future. Huston stated the Attorney General was home on sick leave today but would no doubt be back tomorrow in time for the staff conference. He is in hopes the Attorney General will discuss fully matters concerning television at that time. Huston next stated that the Attorney General had already committed the Department to television programs with Mr. Sam Belew (ph.) of the "Navy Log" program and also with York Productions. (This, of course, represents the negotiations as instituted by Jerry Lewis, the unscrupulous actor, with the Department in August, 1957. We had been led to believe by Fred Mullen and by Attorney General Brownell, who

cc-Mr. Jones
CDD:jmr
(3)

52 FEB 5 1958

RECORDED - 17

INDEXED - 17

161 X3

94-44667-29

13 JAN 24 1958

CRIMINAL

Memorandum to Mr. Tolson from G. A. Nease
Re: Disneyland Television Program

told the Director on September 5, that the Department had no intention of going ahead with this. Huston, of course, may be completely wrong in naming York Productions but the above facts are verbatim as they were set forth by him in conversation with Bureau representatives.) He indicated that the Immigration and Naturalization Service had already initiated a program with the "Navy Log" people and that Sam Belew had come down here from New York for a stay of approximately 10 days in order to get the pilot film underway. Belew has now returned to New York in order to procure additional funds inasmuch as some of film had to be made in the Everglades of Florida. The above facts, of course, indicate that the Attorney General has already made commitments of which the FBI was not aware.

DeLoach and Kemper took this opportunity to point out to Huston our commitments insofar as "The FBI Story" is concerned. Huston asked whether we were in production. He was told that we were not, that there had not been a final approval of the script, that quite naturally when there was final approval the Director would have the script sent over to him for approval on a Departmental basis. Huston then indicated that he realized that it would be extremely difficult for the FBI to participate in a television program at this time in view of the movie commitments.

Huston injected into the conversation several remarks of the Attorney General which reflected that it would be absolutely necessary for a Departmental representative to be used on a full-time basis in the future for television programs alone. He stated that the Attorney General was somewhat worried about this situation inasmuch as he feared to go before congressional appropriations committees with the record reflecting a man (or men) was being used full time for television purposes. Huston stated he didn't know how the Attorney General was going to get around this fact but that he himself (Huston) would not be able to fully supervise the programs the Attorney General had mapped out but, to the contrary, would merely remain in a general supervisory capacity.

They will need a large staff

Huston appeared to be quite sympathetic to the fact that we are heavily committed from the standpoint of the movie and, therefore, would have little time for television commitments. On the other hand, it may be that the Attorney General, in the staff conference tomorrow, will broach the subject of television commitments and attempt to get the FBI involved.

ACTION:

For information.

[Handwritten initials and signatures]

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. Nease

Date: January 23, 1958

FROM : M. X. Jones

SUBJECT: **LUCKY MOUSE CLUB**

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

The Director will recall that we cooperated with Walt Disney in making four 10-minute shorts for the "Mickey Mouse Club."

The first one will be Friday afternoon at 5:30 P. M. over Station WMAL, Channel 7. Others will follow Monday, January 27, 28, and 29 at the same time.

The Director, according to the schedule which we have, will appear on the first program.

After meeting with the Director, Dirk, the young boy who plays the part, goes right to Quantico and there is a sequence dealing with firearms training.

The other three sequences will probably be in this order:

Monday, a visit to the FBI Identification Division.

by Tuesday, a visit to the FBI Identification Division.
followed a visit to Quantico for a crime scene search which will be
The Laboratory to see the examination of evidence.

The Wednesday sequence will be a follow up of Tuesday and will continue in the Laboratory.

cc - Mr. Nease
cc - Mr. DeLoach
cc - Mr. Holloman

ECK:gra
(5)

INDEXED - 75

5/ - 030803Z

EX-135

94-4-4667-30

2 JAN 30 1958

CRIME

January 30, 1958

JEO

Mrs. Robert F. Finnell
1521 Kanawha Street
Adelphi, Maryland

Dear Mrs. Finnell:

Now that the Walt Disney series on the "Mickey Mouse Club" has been completed, I wanted to drop you a note and thank you for calling last Friday and indicating your pleasure in connection with the program.

I thought that the whole series was exceptionally fine in that it gave very young people an excellent concept of the operations of the FBI.

Sincerely yours,
J. Edgar Hoover

EX-146

INDEXED - 79
RECORDED - 79

ECK:grs
(3)

REC'D-READING ROOM
FBI
JAN 30 4 10 PM '58

94-4-1667-3
11 JAN 31 1958

Lab

MAILED 4
JAN 30 1958
COMM-FBI

NOTE: Mrs. Robert F. Finnell, wife of employee in Director's telephone room, called, 1/24/58, that she had viewed the Walt Disney "Mickey Mouse Club" TV program and film clip on FBI was excellent; that the sequence in the Director's office was very impressive and found films of firearms and defensive training at Quantico most interesting and she was looking forward to the next installment.

Tolson _____
Nichols _____
Boardman _____
Belmont _____
Mohr _____
Parsons _____
Rosen _____
Tamm _____
Trotter _____
Nease _____
Tele. Room _____
Holloman _____
Gandy _____

WALT DISNEY

January 20, 1961

Mr. Tolson	✓
Mr. Mohr	✓
Mr. Parsons	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Malone	✓
Mr. McGuire	✓
Mr. Rosen	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

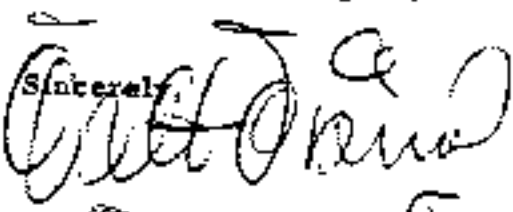
Dear Mr. Hoover -

Mr. William Simon, agent in charge of the Los Angeles F.B.I. office, came in to see me yesterday and presented me with a copy of your book, **MASTERS OF DECEIT**. I sincerely appreciate this personally inscribed copy which will be a welcome addition to my collection of autographed books for my personal library.

I wish to take this opportunity to express my appreciation as a citizen for what you have done and the fight which you are continually waging for the protection of our way of life.

With deepest respect and admiration, and again, many thanks.

Sincerely,



Walt Disney

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington, D. C.

WD:mc

REC-35

44-4-4667-32

17 JAN 24 1961

68 JAN 27 1961

330

PERSONALITY PARADE

Dirk Metzger Works for Walt Disney

Tolson ☒
Boardman ☐
Belmont ☐
Mohr ☒
Nease ☒
Parsons ☒
Rosen ☒
Tamm ☐
Trotter ☐
Cloyton ☐
Tele. Room ☐
Holloman ☐
Gandy ☐

With Dirk Metzger, the case of whether he was more than he's been seen.

Dirk is a freshman at Wakefield High School in Arlington. But at 14, he's also an "international figure." Through Dirk's eyes TV audiences in various parts of the world have seen London and Washington.

Dirk was going to an American school in England three years ago when his father, Marine Col. Louis Metzger, was stationed in London. From the seventh-grade class of 28 boys, Dirk was picked by the Walt Disney studios to make 20 15-minute travelogues for the Mickey Mouse television show.

For one-and-a-half years, Dirk spent his week ends being filmed in and around London. The movie cameras rolled as Dirk visited secret tunnels of a pirate's cover; took a lesson in roof thatching; watched wild ponies in the west of England; and talked to a "grizzly sheep-herder with a mouthful of teeth."

"But the most fun was riding a canal boat from Manchester to London," says Dirk.

Dirk was asked to stay on in England and make movie films after his family returned to the United States. He declined and doesn't regret it. "London is an adult town. America is better in every way," says the California-born teen-ager.

Besides, when the Disney studios decided to do another series—this time on Washington—and they found Dirk was living in Arlington, Dirk was back in business.

With the cameras on him, Dirk was filmed with President Eisenhower, Vice President Nixon, J. Edgar Hoover and other Government officials as he visited various Washington landmarks.

"I worked a couple of weeks

in the President's press office," Dirk recalls. "Then the President talked to me for eight minutes instead of two. He asked me quite a few questions, like what does my father do. The President was really terrific and so nice—nothing but the best. He told me about his Bureau of the Budget. I wasn't too interested in that. He also said two of his grandchildren watched the Mickey Mouse show."

Later, Dirk spent two "fabulous" weeks in Hollywood recording the commentary for the series in his clear, direct voice that bears no trace of any accent.

At Wakefield, Dirk's classmates were quick to recognize him. "I didn't advertise too much," Dirk says, "but sometimes I sort of get it in the face. There's always some Mickey Mouse show viewer at school who yells, 'Hey, you forgot your ears.' Others just say in a surprised voice, 'Aren't you Dirk Metzger?'"

And does starring in TV films affect his popularity with girls?

"Aw—girls," says Dirk. "They aren't that important to me—yet!"

Wash. Post and Times Herald ☐
Wash. News ☐
Wash. Star ☒
N. Y. Herald Tribune ☐
N. Y. Journal-American ☐
N. Y. Mirror ☐
N. Y. Daily News ☐
N. Y. Times ☐
Daily Worker ☐
The Worker ☐
New Leader ☐

Date: APR 13 1958

53 APR 18 1958 F 274

EX-110 NOT RECORDED
176 APR 15 1958



LETTERS OF COMMENDATION—In his bedroom at 2309 South Hayes street, Arlington, Dirk Metzger reads mail from President Eisenhower and FBI Director J. Edgar Hoover, praising

him for his role in Walt Disney's television film, "Inside Report on Washington." Dirk did "a fine job," the President said.—Star Staff
Photos by Paul Schmick.



WITH HIS BOSS—While in Hollywood, Dirk was photographed with his boss, Walt Disney, and shown through his studios. "I was also treated to 12 hours at Disneyland and a free lunch at a table next to Burt Lancaster and his kids," he says. "It was fabulous."



RETAKE—"I must have walked up and down the Capitol steps 20 times for the camera!"
DICKENS



GOT IT!—Dick is baseball manager for the junior varsity.

**Gen. Washington Award
Given Walt Disney**

Valley Forge, Pa., Feb. 24.
Walt Disney has been named to receive The George Washington Award, highest honor of Freedom Foundation, March 2, at Palm Springs.

Citation reads, in part: "For his educational wisdom and patriotic dedication in advancing the concept of Freedom under God." He is
(Continued on Page 7)

(Continued from Page 1)
first showbiz figure to receive the top award.

Alexander Hamilton Award for Economic Education On Dynamic Capitalism went to CBS-TV for "Money Talk" series. Principal radio award was won by NBC and New York University for the "Democracy in America" series.

Principal tv award went to The Lutheran Church, Missouri Synod, for the "Destination Unknown" song of its "This Is The Life" series. Principal film award went to Weston Steel Co., Weirton, W.Va., and Dept. of West Va. American Legion for 18mm film, "Men Of Tomorrow."

80-294-30

"Daily Variety"

FEB 25 1963

b-6

RADEVIEW

By DON GALT GILBERT

THERE is no happier bunch of workers in the film capital than those at the Disney Studio. It's a rather unique operation, dominated by a personality — Walt Disney himself, of course—who not only has won renown as a producer of wholesome entertainment for the entire family but also developed a family spirit throughout his continually expanding organization.

One of Walt Disney's most rewarding policies is that he does not sit in an ivory tower and just push buttons that summon others to do the work. But besides being a working creator who personally tailors all his productions he is one top boss whose door always is open to any employee with an idea to submit. This may take up a lot of his valuable time listening to impractical suggestions, but if there's just one good idea in every 100 it can put him well ahead. Equally important, he maintains the family spirit in his organization—the loyalty and teamwork that figure in final results.

This open-door policy for the younger members of the staff is particularly valuable because that's the best way to keep in touch with fast-changing tastes, moods and sentiments of the men and file who make up the bulk of today's boxoffice customers, and who will be the audiences of tomorrow. You can't do this by guesswork only the conclusions of psychologists incubated in private studies, who don't see, feel and react to things the same way as young folks do. Too many oldersters think only in terms of what youngsters should want, instead of recognizing what they do want.

Among the greatest enthusiasts on the Disney lot are the kids who took cinema courses in college and now are being given a real chance to show their stuff. They find the Disney technique of encouragement a special incentive. If Walt Disney isn't quite satisfied with the way an assignment has been carried out, he doesn't yell out condemnation but acknowledges the effort made and gently suggests some other things that might be tried.

These are just a few of the human principles that make the Disney organization such an unusual team, able to turn out so many fine films that are the despair of imitators. Walt Disney has said he has no formula. But many of his practices are evident and can be imitated by others with profit. He also commands there are no shortcuts, only hard work. And there's no law against hard work.

80-294-31

b-6

The Hollywood Reporter

FEB 26 1953

Reel 1 cal 1

UNITED STATES GOVERNMENT

Memorandum

TO : FILE (80-294)

FROM : SAC W. G. SIMON

SUBJECT: WALT DISNEY
SAC CONTACT

DATE: 2/13/64

On 2/7/64 SAC SIMON sent out letters of appreciation for the support of each SAC contact and requesting continuance of that support for SAC GRAPP.

WGS: [redacted] b-6

80-294-32

SEARCHED	INDEXED
SERIALIZED	FILED
FEB 10 1964	
FBI - LOS ANGELES	
b-6	

80-294*
+ rep

**Hospital Honoring
Film Personalities**

Walt Disney, Herbert J. Yates and Mrs. Nathan J. Shusterman will be among local community leaders being honored Feb. 3 at a dinner in the auditorium of St. Joseph Hospital, Burbank, for their long terms of active service in behalf of the hospital. They will be elected to honorary membership on the hospital's advisory board.

"The Hollywood Reporter"

JAN 16 1964

Page 561

80-294-33

b-6

June 13, 1954

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions, Inc.
500 Buena Vista Boulevard
Burbank, California

Dear Walt:

I want to thank you for a most enjoyable luncheon last Friday. It was a distinct pleasure to visit with you and members of your staff. Through your conversation I am certain that I gained an unusual insight into the entertainment industry and its relationship to the youth of today.

I am looking forward to frequent visits with you in the future.

With best wishes and kindest regards,

Sincerely yours,

Wesley

(e)
80-294 b-6

SEARCHED
INDEXED
SERIALIZED
FILED

80-294-34

34
2/24/61

airtel

To: SAC, Los Angeles

From: Director, FBI

MOON PILOT
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

7-27
7-27
The 2/20/61 edition of the "New York Daily News" indicated in Hedda Hopper's column, "Hollywood," that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith."

The Bureau has no information regarding this motion picture. It is desired that discreet inquiries be made to determine the nature of the script and how the FBI Agent is portrayed. Sualtel results of preliminary discreet inquiries under the above caption no later than 3/3/61.

MAILED 31
FEB 24 1961
COMM-FBI

1 - Mr. DeLoach

Follow-up made for 3/6/61

GEM:paw
(6)

ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐
50 MAR 6 1961

REC 65 94-44667-33
MAR 2 1961

Hollywood

By HEDDA HOPPER

Hollywood, Feb. 19.—Mama Karl and Kitty Carlisle (he calls her the Rock) return to New York next week after a glorious rest in Palm Springs. I asked whom he wanted for his play, "Act One." Said he, "I have absolutely no control over it. I had no idea, nor had Bennett Carl, at its eventual success so I sold it quickly to Jack Leggs, who's not only a friend but has great taste. His wife, Nedda, had read part of the manuscript. She had more faith than I. After all, what is an author? Remember when you and I went to the premiere of 'Lady in the Dark' in Hollywood and there were no seats for us? I wasn't surprised they'd forgotten me but didn't think they'd dare do that to you."

Then I told him of a conversation I'd had with Kitty before she decided to marry him. "What are you waiting for, a king or something?" I asked. Mama said, "She got a king, I'm nature's nobleman."

Henry Weinstein, producing "Tender Is the Night" with Jennifer Jones, offered Sid Caesar the meaty role of Abe North, a guy with two musicals on Broadway who says one is good and the other bad. It's a bright, funny part and Weinstein hopes Sid accepts.

Edmund O'Brien plays the FBI agent in Walt Disney's "Moon Pilot" with Tom Tryon and Brian Keith. Disney's "Moon Pilot" with Tom Tryon and Brian Keith.

The Sanderses on the Move

George Sanders paid Richard Brooks \$175,000 for his bachelor home where he and Brenda have been living. Now they've rented it to Dick Powell for a year.



George Sanders, Jennifer Jones and Marcel Marceau

Before the Sanders move on they'll give a wingding for Sylvia Ashley, which reminded me of the following:

Bill Fyre told me about a dinner at his house some time ago where Bette Davis and Sylvia were guests. He saw at a glance they weren't compatible. When the subject of bull fighting came up Sylvia said she loathed it and thought it was most brutal sport in the world. Bette replied: "It's not as bad as your fox hunting with a pack of hounds chasing one poor little fox over hell and gone. There's skill in bull fighting." Then she got up and illustrated. A few years later Bill met Bette in Rome after she'd finished a picture in Madrid. Remembering the incident, he remarked, "You must have enjoyed the bull fight." Bette looked him in the eye with, "I went to my first one, became deathly ill and was helped out." "But what about that evening with Sylvia when you claimed to love it?" "Oh that! I made up my mind to love everything she disliked and I think I did a pretty good job."

Tolson _____
Parsons _____
Mohr _____
Belmont _____
Callahan _____
Conrad _____
DeLoach ☒
Evans _____
Malone _____
Rosen _____
Tavel _____
Trotter _____
W.C. Sullivan _____
Tele. Room _____
Ingram _____
Gandy _____

Handwritten signature: Kershner

Handwritten: file 8/Jan

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
Date _____

FEB 20 1961

94-4-4667-33
ENCLOSURE

Handwritten: Detail to the following 2-24-61

A Royal Good Time for Palace

David Niven took his house guests, Grace and Prince Rainier, to the Olden in Gstaad, Switzerland. When they tired of dancing, the prince took over the drums in the orchestra and David the bass fiddle.

Joe Cotten plays the professor in the "Bus Stop" pilot, and his wife, Pat, not only plays the witch but also a fairy queen in a Shirley Temple show.

You might call this Frenchmen's revenge. Since so many Americans make films in Paris, three Frenchmen decided to make one here with Jacques Bergerac as star. Marcel Marceau wrote the story, and Jean Renoir directs. It's titled "Hope in New York." The Bergeracs are entertaining the new French governor of Tahiti, Anne Grammaud, who's now en route there.

Dina Merrill will be back next week to guest-star for Bill Dozier in "The Expendables" pilot, which stars Mike Connors of "Tightrope" series fame.

Hermione Gingold took a year's leave on an apartment at the Ronda apartments; she doesn't know it but that street is referred to as the haunt of the Havenhurst rat pack.

Paulette Goddard goes to Phoenix for "The Man Who Came to Dinner." That play may be a bit dated, but she sure isn't. The Kingston Trio had itself a ball in Sydney and Brisbane, Australia.

F B I

Date: 2/23/62

Transmit the following in _____

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-247)

RE: MOTION PICTURE ~~MOON PILOT~~
 ROBERT BUCKNER, AUTHOR
 WALT DISNEY PRODUCTIONS, INC.
 RESEARCH (CRIME RECORDS)

A news item appearing in the 2/21/61 issue of "Daily Variety," a motion picture trade publication, announced that WALT DISNEY had signed actor EDMOND O'BRIEN to play an FBI agent in the above captioned production "Moon Pilot" which ran in the "Saturday Evening Post" which deals with America's first man to be shot around the moon. O'BRIEN joins a cast already headed by TOM TRYON and BRYAN KEITH.

The leading feminine role has not yet been cast and filming is scheduled to commence 5/1/61.

Discreet inquiry has been made at the Motion Picture Production Code Office to determine if any script for the above captioned film has been received to date through the Production Code Office. Efforts will be made to determine the contents of this film, particularly that portion portraying an FBI agent. Any information developed will be furnished the Bureau for its review and appraisal.

REC-9

94-4-4667-34

- ② - Bureau
 1 - Los Angeles

JMC:djv

(4)

463-11-11-11-11

66 APR 4 1962

20 MAR 20 1961

Approved: _____

Special Agent in Charge

Sent _____

M

Per _____

Mr. Tolson _____
 Mr. DeLoach _____
 Mr. Mohr _____
 Mr. Bishop _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. Felt _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Mr. Tele. Room _____
 Mr. Ingram _____
 Miss Gandy _____

cc [unclear]
 it Wick

Memorandum

TO : Mr. DeLoach

DATE: March 1, 1961

FROM : M. A. Jones

SUBJECT: MOTION PICTURE 'MOON PILOT'
ROBERT HUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.

Tolson	
Belmont	
Mohr	
DeLoach	
Casper	
Callahan	
Conrad	
Felt	
Gale	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column "Hollywood" that "Edmond O'Brien plays the FBI agent in Walt Disney's 'Moon Pilot' with Tom Tryon and Brian Keith." Los Angeles was directed to determine nature of the script and how the FBI Agent is portrayed.

CURRENT DEVELOPMENTS:

Los Angeles advised by airtel dated 2-23-61 that the story "Moon Pilot" ran in the "Saturday Evening Post" and dealt with America's first man to be shot around the moon. Los Angeles made discreet inquiry at the Motion Picture Production Code Office to determine if script for this film has been received. Los Angeles will determine contents of film, particularly that portion portraying an FBI Agent. Los Angeles following and will furnish information as developed.

RECOMMENDATION:

For information.

1 - Mr. DeLoach

JCFM:dau
(5)

EX-112

CRIME RESEARCH

66 APR 4 1961

94-44667-25

23 MAR 20 1961

FBI

Date: 3/1/61

Transmit the following in _____
(Type in plain text or code)Via AIRTEL AIR MAIL
(Priority or Method of Mailing)

Mr. Tolson	_____
Mr. Parsons	_____
Mr. Mohr	_____
Mr. Belmont	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. DeLoach	_____
Mr. Malone	_____
Mr. Rosen	_____
Mr. Tavel	_____
Mr. Trotter	_____
Mr. W.C. Sullivan	_____
Tele. Room	_____
Mr. Ingram	_____
Miss Gandy	_____

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (94-761)
 RE: ~~"MOON PILOT"~~
 Motion Picture by WALT DISNEY
 RESEARCH (CRIME RECORDS)

Re myairtel 2/23/61 and Buairtel 2/29/61.

Enclosed herewith are the 3/19/60, 3/26/60 and 4/2/60 issues of the "Saturday Evening Post" in which the above-captioned story ran as a serial.

The 3/19/60 issue contains a brief biographical sketch of ROBERT BUCKNER and a picture of him with his wife in their Palm Springs, California residence. This biographical item is on Pg. 126.

Recent information received from former SA EMMETT C. MC GAUGHEY by SAC W. G. SIMON exposed that WALT DISNEY had wanted the Bureau to be aware of this production and would contact this office. Mr. DISNEY contacted this office telephonically on 2/27/61 but no arrangements have as yet been made to confer with him as his previous commitments have made it impossible for him to arrange a satisfactory appointment up to the present time.

It is assumed that DISNEY's contact with this office is to comment concerning the above captioned production. When details are learned concerning his production plans for his picture the same will be submitted to the Bureau for its reaction.

2 - Bureau (encls. 3)
 1 - Los Angeles
 JMC:djv
 (4)

Approved: _____
 Special Agent in Charge

Sent _____ M Per _____

CR-1

94-4-4667-36

EX-11
 Jones to Schach
 3-29-61
 MAR 8 1961

3/16/61

airtel

REC-9

94-4-4667-36

To: SAC, Los Angeles (94-761)

From: Director, FBI

"MOON PILOT"
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

Reurairtel dated 3/1/61.

You should arrange to personally confer with Walt Disney concerning his proposed filming of the story "Moon Pilot." Tactfully point out to him the uncomplimentary manner in which FBI Agents are depicted. Advise him that the Bureau will strongly object to any portrayal of the FBI in this film. As you will note from the story, FBI action basically involves guarding of the Air Force officer who is to make the first flight to the moon. Suggest to Mr. Disney that since FBI jurisdiction does not extend to the guarding of individuals that this action can be better represented by another Government agency. Handle diplomatically.

MAR 15 1961
COMM-FBI

1 Mr. DeLoach
Follow-up made for 3/29/61.

FE killed on 3/27/61
dated 3-27-61

NOTE: See Jones to DeLoach memorandum captioned "Motion Picture 'Moon Pilot,' Robert Buckner, Author, Walt Disney Productions, Inc.," dated 3/13/61.

66 APR 4 1961 763

JCFM:eah (6)

MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson _____
DeLoach _____
Mohr _____
Bishop _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

Memorandum

Tolson
DeLoach
Mohr
Bishop
Casper
Callahan
Conrad
Felt
Gale
Rosen
Sullivan
Tavel
Trotter
Tele. Room
Holmes
Gandy

TO : Mr. DeLoach

DATE: March 13, 1961

FROM : Mr. A. Jones

SUBJECT: MOTION PICTURE "MOON PILOT"
ROBERT BUCKNER, AUTHOR
WALT DISNEY PRODUCTIONS, INC.

BACKGROUND:

The 2-20-61 edition of the "New York Daily News" indicated in Hedda Hopper's column that "Edmond O'Brien plays the FBI Agent in Walt Disney's 'Moon Pilot'..."

Los Angeles has advised of information received through one of their sources that Walt Disney had wanted the Bureau to be aware of this production. Disney telephoned the Los Angeles Office on 2-27-61 but his own commitments have precluded an appointment with SAC Los Angeles. Los Angeles will advise when details are learned concerning Disney's production plans for this movie.

THE STORY

This story was serialized in "The Saturday Evening Post" and is concerned with the first attempt to shoot a rocket to the moon. A young Air Force officer, chosen for the flight, is contacted by an attractive female from outer space who gives him instructions for making the flight a success. His superiors think he has been contacted by enemy agents and at one point in the story think he has been kidnaped by these agents. A love interest develops between the Air Force officer and the girl from outer space and the story concludes happily as they head off together for the planet from which she came.

The FBI is brought into the story when the Air Force officer is thought to be in contact with enemy agents and when he is thought to be kidnaped. The writer apparently has read little concerning rockets or the FBI. Most references to the FBI are handled inaccurately and some are ludicrous. The Air Force officer, for example, is continually outwitting surveilling Agents who are following him for his protection, and at one point when a note is unaccountably slipped into a room, the Agent in charge of the detail immediately arrests all

Enclosure ~~sent~~ 3-16-61 REC-9 44-4-4667-37
1 - Mr. DeLoach

JCFM:dan
(5)

20 MAR 20 1961

66 APR 4 1961

V-112

(Continued, next page)

CRIME RECORDS

Jones to DeLoach

Re: MOTION PICTURE "MOON PILOT"

kitchen and dining room help to have them interrogated to see if they could have slipped the note into the room. In describing how Agents lost the surveillance of the officer and the girl, one of the characters says that only one Agent saw her and the Agent thought the girl was a "floozie" trying to pick the officer up. "When she didn't he came back and made a play for her himself."

The story has references to telephones being tapped by the FBI and the Agents are generally pictured as bumbling, heavy-footed incompetents. This kind of phraseology is used: "The harassed G-man was very severe with his lobby spotter; then he called Washington and made a red-faced report." This follows: "A search of the entire hotel produced no sign of Rash (the officer). He was gone without trace, unseen by anyone and leaving no message. (The Agent) and his now utterly disgraced lobby spotter were investigating the frozen food locker when re-enforcements arrived from the FBI's local headquarters. Informed of the latest startling developments, the G-men swallowed their pride and called in the New York police."

The principal FBI Agent, who it develops is a flying saucer fan, pleads with the Air Force officer in the final scene, "... If you'll tell me where the girl really came from I'll promise not to tell anybody, not even J. Edgar Hoover, on my word of honor."

See above

Kennedy **b7c**

See above

See above

Jones to DeLoach Memorandum
Re: MOTION PICTURE "MOON PILOT"

RECOMMENDATION:

That the attached airtel be sent to Los Angeles instructing the SAC to contact Mr. Walt Disney and tactfully advise him of our objections to this story. Walt Disney is on the Special Correspondents List.

John

MM

*Dis 1/4
Rights*

SP

✓

d

Memorandum

TO : DIRECTOR, FBI

DATE: March 17, 1961

FROM : SAC, LOS ANGELES (94-761)

SUBJECT: "MOON PILOT"
MOTION PICTURE BY WALT DISNEY
RESEARCH (CRIME RECORDS)

Re Los Angeles airtel to the Bureau, 3/1/61.

On 3/15/61, Mr. RON MILLER, production executive at Walt Disney Productions, 600 Buena Vista Boulevard, Burbank, California, who is also WALT DISNEY's son-in-law, advised SA JOHN M. CASHEL that the studio is presently preparing a motion picture script from the above-captioned story by ROBERT BUCKNER.

The story is a fantasy about an American pilot who is to be sent into space, and his contact with a person allegedly from outer space. As an FBI agent plays a significant role in the story, MILLER wanted this Bureau to be aware of the production, and also inquired concerning any limitations or regulations which exist in connection with the portrayal of FBI agents or reference to the FBI in film productions.

The provisions of Public Law 670 were explained to MILLER, but no comments indicating a knowledge of the story theme were made.

MILLER commented that the studio wants to submit the script, which will not be ready for several weeks, to the Bureau for its review and reaction. He will contact this office when the script is ready for submission.

Contact is being maintained with MILLER concerning this matter, and the script, when received, will be forwarded to the Bureau.

cc'd to 6-2 crime
2 - Bureau
1 - Los Angeles (94-761)
JMC:HMS
(3)

101 XE

REC-4
MAR 23 1961
CRIME RESEARCH

66 MAR 29 1961

2-110

PROG

EXP

FBI, Los Angeles

Date: March 27, 1961

Transmit the following in _____

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: Director, FBI

FROM: SAC, Los Angeles (94-761)

SUBJECT: "MOON PILOT"

MOTION PICTURE BY WALT DISNEY PRODUCTION INC OF HAZARD
RESEARCH (CRIME RECORDS)

ReBuAirtel 3/16/61.

On March 24, 1961, accompanied by SA JOHN M. CASHEL,
I called upon WALT DISNEY at his studios in Burbank as per
instructions.

It was tactfully pointed out that the portrayal of
the FBI is not complimentary, that it incorrectly depicts the
guarding of an Air Force officer and FBI jurisdiction does
not extend to guarding individuals, and that this type action
could be more properly handled by another governmental
agency.

DISNEY said that if Bureau objects he would change
the script to eliminate the FBI and substitute another
security agency, but he feels that this would be unrealistic
since the situation, in his opinion, properly warrants
portrayal of the FBI. He stated that there have been changes
in the script and that the treatment of the FBI is most
complimentary to the Bureau and depicts the FBI as solving
the case. He requested that Director HOOVER review the
script before final decision.

DISNEY pointed out that the situation involves

3 - Bureau
1 - Los Angeles
WGS:esc
(4)

no action required

94-44617-39

EX-108

17 APR 4 1961

Approved: 51 APR 2 1961
Special Agent in Charge

Sent _____ M Per _____

espionage, which is under FBI jurisdiction, and states it would be an inaccuracy to call in any other agency.

DISNEY stated the script would be available within a week or two. He stated that he would never portray the FBI other than in a favorable light due to his esteem for the Director and the Bureau.

When the script is available it will be forwarded to the Bureau.

FBI

Date: May 10, 1961

Transmit the following in PLAIN TEXT

(Type in plain text or code)

Via AIRTEL AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Malone	✓
Mr. Rosen	✓
Mr. Tavel	✓
Mr. Trotter	✓
Mr. W.C. Sullivan	✓
Tele. Room	✓
Mr. Ingram	✓
Miss Gandy	✓

TO : DIRECTOR, FBI
 FROM : SAC, LOS ANGELES (94-761)
 RE : ~~X~~MOON PILOT
 MOTION PICTURE BY WALT DISNEY
 RESEARCH (CRIME RECORDS)

Remyairtel 3/27/61.

Although contact has been maintained with the production division of Walt Disney Studios on a regular basis since the date of referenced airtel, no script for the above-captioned film was determined to be available.

On 5/4/61, MAURICE MURPHY, Code Review Executive, Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for the above-captioned film had been submitted to his office for review.

On 5/5/61, WALT DISNEY's office advised that filming of the captioned production was scheduled to commence on location in San Francisco, California, on Monday, 5/8/61. WALT DISNEY and his executive producer, WILLIAM ANDERSON, are acting as producers on the film, and a script has recently been completed.

On 5/9/61, WILLIAM ANDERSON, Executive producer, Walt Disney Productions, Inc., Burbank, California, advised SA JOHN M. CASHEL that shooting of the above-captioned film had commenced on location in San Francisco, on 5/8/61. He mentioned that the shooting script had been amended to portray the officer, previously described as an FBI agent, as a

3 - Bureau (Air Mail)
 1 - Los Angeles (94-761)
 JMC:HME
 (4)

REC-65

14 MAY 18 1961

C G - Wick

Approved:

50 MAY 23 1961 Special Agent in Charge

Sent

M

Per

LA 94-761

government security officer, and no reference is made to this Bureau in the film. The role of this officer is primarily to guard the Air Force officer, and is not broadened beyond the activities depicted in the original story. The Air Force is cooperating with the studio on this film, and some shooting is being undertaken on location at Vandenberg Air Base near Lompoc, California.

According to ANDERSON, Actor EDMOND O'BRIEN is portraying the role of the security officer, and filming is expected to be completed in about four weeks.

In view of the foregoing information, no further action is deemed advisable.

- 1 - Mr. Belmont
- 1 - Mr. Evans
- 1 - Mr. Rosen
- 1 - Name Check Section
- 1 - Mr. Brown

September 1, 1961
BY COURIER SERVICE

Honorable P. Kenneth O'Donnell
Special Assistant to the President
The White House
Washington, D. C.

My dear Mr. O'Donnell:

Reference is made to your letter of August 25, 1961, requesting name checks concerning eighty individuals in connection with the Advisory Committee on the Arts. Letters dated August 30 and August 31, 1961, there were furnished to you the results of reviews of the files of this Bureau concerning fifty-one of these persons. The following additional results are now available.

The FBI has not conducted investigations of and our files contain no information which would be pertinent to your inquiry concerning the following persons:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

DRR:fjb (7)

MAIL ROOM ☐ TELETYPE UNIT ☐

SEP 7 1961

54 SEP - 7
1961

MCT-17

94-44667

NOT RECORDED

SEP 7 1961

b7c

Honorable P. Kenneth O'Donnell

There are enclosed for your information memoranda concerning the following individuals:


Walter E. Disney


b7c

The reviews of our files concerning the remaining eleven individuals are being continued and you will be advised separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures (9)

1 - Mr. Belmont
1 - Mr. Evans
1 - Mr. Rosen
1 - Name Check Section

August 31, 1961

1 - Mr. Stefansson

WALTER E. DISNEY

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of Walt Disney.

The Council for Pan-American Democracy has been designated pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who had died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th Street and 8th Avenue, in New York City. Among the individuals sponsoring the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375; 94-4-4667-4)

Enclosure to letter to White House 9-1-61 DRR:fjb.

WLS:fjb
(7)

gms

94-4-4667

MAIL ROOM ☐ TELETYPE UNIT ☐

Memorandum

TO : Mr. DeLoach

DATE: 1-17-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"
MOTION PICTURE
BY WALT DISNEY

Tolson	✓
Belmont	✓
Mohr	✓
Callahan	✓
Conrad	✓
DeLoach	✓
Evers	✓
Malone	✓
Rosen	✓
Sullivan	✓
Tavel	✓
Trotter	✓
Tele. Room	✓
Holmes	✓
Gandy	✓

At your direction, an Agent from the Crime Research Section saw a preview of this movie through the courtesy of the Air Force at the Pentagon on 1-16-62.

BACKGROUND:

"Moon Pilot" is intended as a farce, and it is. The story concerns the first manned flight to the moon and it was made with the cooperation of the Air Force. Briefly the story is as follows:

A young Air Force pilot, who is to make the first flight, is contacted by an attractive female from outer space while he is on leave. From the experience of her own planet, she knows that the construction of the rocket to be used for the flight to the moon will result in failure and she tries to convince the pilot so that he can convince his superiors of the necessity of changing the structure of the nose cone. He thinks she is a spy and the whole Air Force and the "Federal Security" become involved in a "Keystone Cops" spy chase. A love interest develops between the girl and the pilot, of course. The whole thing is finally satisfactorily solved, and she materializes with him in the rocket on the way to her planet.

OBSERVATIONS:

We learned of this proposed movie before the script was written and had our Los Angeles Office enter a protest with Disney, since he originally intended to portray the FBI. Disney agreed there would be no FBI portrayal. The "Investigators" identify themselves as "Federal Security." The public would not identify these people with the FBI. The portrayal of "Federal Security" is entirely slapstick. There are no references which would indicate that the name "Federal Security" is a cover-up for FBI. There are lines reflecting referring of material to the Laboratory, but what Laboratory is not specified. Credentials are exhibited only one time and the face of the credentials are never seen. Only the leather cover is observed and it is in bright red.

Enclosure

JCFM:dg

JAN 31 1962

JAN 25 1962

REC-69

25 JAN 23 1962

901-XA

CRIME

RECORDED COPY FILED IN 62-29051

Jones to DeLoach Memo
RE: "Moon Pilot"
Motion Picture
By Walt Disney

INTERESTING NOTE:

The Air Force has a problem. They cooperated in this movie to the extent of furnishing a Technical Director, making some stock footage available and furnishing air craft for a scene or two. The credits now gratefully acknowledge the cooperation of the Air Force and, from the discussion among Air Force officers present at the showing of this film, it is apparent that they feel the public will identify them as having approved of this film. They do not approve and were discussing means of getting a change made since the film sent to them is the final print. Of course, no comments or suggestions were made to them by our Agent.

RECOMMENDATION:

For information.

ADDENDUM: JCFM/dgs 1-17-62

Attached is a review of this movie from the January 15, 1962, issue of "Daily Variety."

EDJ JFM D. 1/18 V.

Film Review

Moon Pilot

(Comedy-Fantasy; Technicolor)

Starring: Tom Tryon, Edmond O'Brien, Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Nancy Kulp. Directed by Maurice Tombragel. Screenplay by Robert Buckner. Based on the novel by Robert Buckner. Music by Elmer Bernstein. Edited by Carlton Cullen. Released by Walt Disney Pictures. Running time: 98 mins.

At first glance, Walt Disney's "Moon Pilot" is a marvelous mixture of absolute nonsense, a thoroughly intoxicating, high-spirited and full-bodied blend of moonshine and monkeyshine. A careful analysis of the ingredients, however, uncovers a more significant reason for its potent kick. For within the picaresque surface merriment of its story lurks a most disarmingly irrelevant spoof of the current moral preoccupation with reaching various heavenly bodies before anyone else beats us to it. It's a healthy country that can take time out to laugh at its most sacred, troublesome issues, and a healthy industry that supplies the tonic to ease such excess anxiety.

Filmgoers in general will accept this picture as light, gay, infectious diversion. For those who probe deeper and detect something more significant at the core, so much the better. The upshot, at any rate, appears to be another money-maker for Disney. Absence of surefire marquee magnetism (outside of the Disney banner itself, that is) may tone down opening response to merely respectable proportions, but word-of-mouth will build momentum on this one, and secondary engagements are likely to be especially strong.

Maurice Tombragel's screenplay, based on a SatEvePost serial by Robert Buckner, jovially scans the earthbound predicament of an unwilling, altitude-shy astronaut-to-be on a three-day pass prior to his junket to the moon. Under strict orders not to divulge the nature of his mission, the young man

(Tom Tryon) instead becomes embroiled in a see-saw struggle between a comely miss (Dany Saval) from a superior society in white sport and a frustrated government security agent (Edmond O'Brien) who is convinced the mysterious lady is a spy.

"Moon Pilot" is an excellent piece of screen writing by Tombragel, especially uproarious when it is being most disrespectful. For example, in a top level conference room full of logical, strapping young candidates for the maiden moonshot, not a single one is willing to volunteer. Tombragel's script has an inclination towards repetition, and it tends to get misanthropic in its rather flabby romantic misadventure, but its virtues far outweigh its faults. The picture is even more notable for its calibre of performance and direction. Every comic nuance is explored through James Neilson's deft, inventive direction.

Tryon accomplishes a winning portrayal of the reluctant space-man. Here's an actor on the way up in filmdom, one of the few likely to bridge that historically discouraging gap between television and motion picture stardom. For Miss Saval, a Gallic comedienne, here making her U.S. film bow, it is a striking showcase. But the picture is thespically dominated not by the romantic leads but by two of Hollywood's most polished, versatile actors — Brian Keith and Edmond O'Brien.

Keith, as a bombastic, hot-tempered Air Force general, plays with an extraordinary sense of comic perception. His reactions to a stream of wild beastlike girls and concernedly passing through a police lineup (one of the film's funniest scenes) are worth the attention of any acting aspirant. O'Brien, as the exasperated govt. man, consistently gets the exactly correct flavor into his lines, occasionally turning an ordinary exchange of dialog into a wildly funny moment.

Others who perform with skill include Bob Sweeney, Tommy Kirk, Kent Smith, Simon Scott, Bert Remsen, Sarah Selby, Dick Whittinghill, Nancy Kulp and a most cooperative clump who emerges unexpectedly from a space capsule at the climax of the film's elaborately clever opening scene.

The slick, attractive production is a reflection of filmmaking savvy in all areas, encompassing the compact, colorful art direction of Carroll Clark and Marvin Aubrey Davis, adroit photography of William Snyder, smoothly progressive editing of Cotton Warburton and vivid soundwork of mixer Harry Lindgren. A special joy is Paul Smith's score, which, by playing straight, enhances the comic layer. Had Smith attempted to compete by inserting his own comic musical comment, his score might have intended. An additional bow to producer Bill Anderson and associate, Ron Miller for a job well done.

Mr. Tolson _____
Mr. Belmont _____
Mr. Mohr _____
Mr. Callahan _____
Mr. Conrad _____
Mr. DeLoach _____
Mr. Evans _____
Mr. Malone _____
Mr. Rosen _____
Mr. Sullivan _____
Mr. Tavel _____
Mr. Trotter _____
Tele. Room _____
Mr. Ingram _____
Miss Gandy _____

DAILY VARIETY
Hollywood 28, California
January 15, 1962
Page 3

74-4-4007-41
FBI/DOJ

Tolson _____
 Belmont _____
 Mohr _____
 Callahan _____
 Conrad _____
 DeLoach _____
 Evans _____
 Malone _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele Room _____
 Holmes _____
 Gandy _____

Disney Pokes Fun

'Moon Pilot' at Metropolitan Is Splendid for the Teens

Walt Disney's targets in "Moon Pilot," at the Metropolitan, are not, actually, anybody in space.

The boys he's leveling his humorous rifle at are members of Congress, the Air Force, the FBI and French movie stars whose sex appeal is such that no human male can be inoculated against it.

I'll go along with the last. But I have a hard time agreeing with Disney that Congressmen are lunatics, Air Force brass are mutton-heads and the FBI is as ineffectual as the D.A.R.

And I'm not waving a flag or hankering a tiny little bugle, either.

Apart from his editorial comments on the astuteness of the aforementioned bodies, "Moon Pilot" is a lot of fun, and the kids ought to adore it. They won't even understand where Disney's pot shots are aimed.

RELUCTANT

Tom Tryon is cast as a most reluctant astronaut who hates flying. Scared stiff, in fact.

When he is chosen to pilot the first rocket ship around the moon his reactions are not those of Col John Glenn.

Granted leave to visit his mother, after swearing to keep his forthcoming "moon shot" a secret, he encounters lovely Dany Saval on an airliner and she proves to be a most mysterious dish.

Seems she knows all about the planned trip to the moon and has nothing but good advice on survival to offer.

Shortly Tryon's command is reversed, well-played by Brian Keith, is in on the act, as well as the FBI, headed by Edmund O'Brien.

X Moon Pilot

I am amazed Disney would do this. Met probably has been infiltrated.

POTENT

Miss Saval, who is possessed of powers unknown to us mere earthlings, creates more mystery as she slides thru the film in a glamorous array of fancy duds.

Seems she can materialize from nothing, look into the future and provide sundry services which any clean-cut young American astronaut would welcome.

There are many hilarious moments in the film and you may relish the sight of so many upstanding agencies and arms of the Government squirming thru a series of situations which simply could not exist.

The age group which should be most interested in this funny little farce is

would judge, would be between 12 and 17. Of course, I would not rule out adults, for there are laughs aplenty in "Moon Pilot."

ST-116 REC-52

94-4-4667-2/82

13 APR 26 1962

- The Washington Post and Times Herald _____
- The Washington Daily News 12
- The Evening Star _____
- New York Herald Tribune _____
- New York Journal-American _____
- New York Mirror _____
- New York Daily News _____
- New York Post _____
- New York Times _____
- The Worker _____
- The New Leader _____
- The Wall Street Journal _____
- The National Observer _____
- Date _____

APR 26 1962

67 APR 26 1962

Memorandum

TO : Mr. DeLoach

DATE: 4-23-62

FROM : M. A. Jones

SUBJECT: "MOON PILOT"
MOVIE FARCE BY
WALT DISNEY

Tolson	
Belmont	
Mohr	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

This movie is a slapstick take-off on the efforts of the Air Force in getting a manned rocket to the moon. The pilot to make the first flight unintentionally volunteers for this assignment and on leave prior to the mission is contacted by a girl from outer space. Her knowledge from the advanced planet from which she comes allows her to know that the material being used for the Air Force rocket will not hold up. She attempts to persuade the Air Force pilot to use a formula known to her to make the rocket safe. He believes she is a foreign spy and a "Keystone Cops" investigation in pursuit of the girl ensues. The investigation is handled by something called "Federal Security" in a bumbling, inept, farcical manner. All ends well when the girl convinces the pilot, who convinces his superiors, and she materializes in the rocket on the way to her planet.

We were aware of this movie from its inception. When we learned that the serialized story was to be made into a movie, we had our Los Angeles Office enter a vigorous protest with Disney, since the original script called for the portrayal of the FBI as such. As a result of our protest, all references to the FBI were deleted. The storylines continues much the same but an agency referred to as "Federal Security" was substituted.

This movie was reviewed by us through the courtesy of the Air Force. It was found that there were no references to the FBI and no actions based upon the manner in which our investigations are conducted. A principal character exhibited credentials on one occasion. The face of the credentials was never seen and the cover was in bright red. (The movie is in color.)

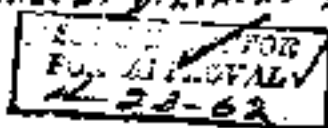
One of our Agents saw this movie over the weekend and he noted a very favorable response from the audience, which apparently treated the movie as the farce it was intended to be. No comments were heard which would indicate the audience considered "Federal Security" to be synonymous with the FBI.

RECOMMENDATION:

Enclosures

JCFM:dgs
(4)

That the attached letter be sent to Mr. Emmett McGaughey.
Under DeLoach's signature.



CRIME RESEARCH

The critics however understand
it is the FBI -

APR 27 1962

Washington, D. C.
April 24, 1962

REC-50

94-4-4667-43

Mr. Emmett C. McGaughey
5045 Wilshire Boulevard
Los Angeles 36, California

Dear Emmett:

I have just seen some of the newspaper reviews of Walt Disney's "Moon Pilot." While the FBI is not mentioned by name in the picture, the reviewers have obviously interpreted the characters from "Federal Security" as being from this Bureau. The investigative efforts of "Federal Security" are definitely portrayed in a most slapstick and uncomplimentary manner, to say the least.

It was my understanding that Mr. Disney had originally intended to portray FBI Agents in this movie, and he has done so to all intents and purposes, despite our protests, even though the Agents are not named as such. Needless to say, the Boss was amazed that Disney would produce such a picture which carries implications of criticisms of the FBI.

I can only hope that the general public, in viewing this film, will not interpret the investigative efforts depicted as representing the work of the FBI as some movie reviewers have done.

You may be interested in the attached reviews from two of our Washington papers which illustrate my point.

Sincerely,

SENT DIRECTOR
FOR APPROVAL
4-23-62

RECEIVED
APR 26 1962
D. DeLoach

Enclosures (2)

1 - Los Angeles

NOTE: See Jones to DeLoach memo 4-23-62, cap'd "Moon Pilot, Movie Farce by Walt Disney."

MAIL ROOM
COD:geg (5)
1962



One on the Alas

Nifty Thriller At the Ontario

By Richard L. Coe

ESPIONAGE, DIVISION OF ECONOMICS, is the subject of the Ontario's "The Counterfeit Trail." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his sly form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progress of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

Working freely from a novel by Alexander Klein, director George Seaton has written a screenplay which has the positive value of surprises. When Holden, as Erickson, is picked up at a cocktail party by Miss Palmer, her eyes sparkling as she adjusts his handkerchief, one starts being drawn into a net which suggests that not all the Germans were Nazis.

Miss Palmer, in fact, is ever fascinating to watch. No Sandra Dee she, Lilli suggests brains, humor and that feminine quality a misogynist might call guile. Like Garbo and Dietrich, she keeps her inner thoughts to herself and the years make her increasingly fascinating. With this quality, she also becomes a fine foil for Holden, whose silent is a noble openness.

The yarn combines facets of two other than Erickson's and details further accent the story's unfamiliar notion that some Germans, high and low, were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as you sit at this always-do-a-whisker had been a spy.

THE COUNTERFEIT TRAIL Paramount release produced by William Seaton. Direction and screen play by George Seaton. Story by Alexander Klein. Photographed in Technicolor by Jean Bourguin. Music by Alfred Newman. At the Ontario.

THE CAST
Eric Erickson.....William Holden
Miss Callum.....Lilli Palmer
Maurice Tombragel.....Hugh Griffith
Karin Kall.....Lilli Palmer
David Erickson.....Eric Griffith
Max Gumpel.....Eric Griffith
Oscar Smith.....Eric Griffith
Mona.....Eric Griffith

The atmosphere of these northern cities, splendidly caught by Jean Bourguin's cameras, plays a vital role in these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

"MOON PILOT," Walt Disney's salute to the space age, is good fun at the Metropolitan and Ambassador.

While I note this is considered kid stuff by some, think again, parents! Here we have not only a wholly unwilling astronaut who insists on going home to see Mom before taking off for space, but also a bitter struggle between what obviously is the FBI and

the NASA security bureau. Banglers, the lot, all the way down the line.

Stemming from a magazine story by Robert Buckner, this is fairly broad comment on sacred cows. In fact, were the source other than Disney's studio, howls from patriotic organizations would hardly be unexpected. But to secure is Disney that no one will see anything subversive about the Master telling our young 'uns that astronauts prefer beer rides, that the FBI is a mass of dots, the military of like IQ and a U. S. Senator a publicity-minded gadfly.

So, bully for Disney for getting away with such sanctity.

Maurice Tombragel's screenplay revolves around a slinky, mysterious lady from a distant planet who warns Our Hero about a chemical his ship will need. She is beautifully personified by a French lass, Dany Saval. Tom Tryon, a massive All American Boy type, plays the astronaut with a nice sense of broad comedy that fits the fun precisely. And Cheela, the chimp of TVs Truth or Consequences, does a critical role with rare elan.

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Callahan _____
Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

The Washington Post and Times Herald
The Washington Daily News
The Evening Star
New York Herald Tribune
New York Journal-American
New York Mirror
New York Daily News
New York Post
The New York Times
The Worker
The New Leader
The Wall Street Journal
The National Observer
Date _____

APR 10 1960

ENCLOSURE

94-4-4667-43



One on the Aisle

Nifty Thriller At the Ontario

By Richard L. Coe

A74

ESPIONAGE, DIVISION OF ECONOMICS, is the subject of the Ontario's "The Counterfeit Trail." This is a classy cliffhanger involving William Holden and Lilli Palmer, a nifty duo indeed.

The story is based loosely on the wartime adventures of one Eric Erickson, an American who renounced his citizenship to become a Swede. He evidently did well in prewar trade and his equivocal position made him one of the few who could junket between "neutral" Stockholm and Nazi Germany. With Hugh Griffith at the top of his spy form in the role of a British intelligence type relishing the unrationed foods of Sweden, we watch the progression of Erickson from reluctant to full-blooded spy. The color photography of Stockholm, Copenhagen and northern Germany gives visual bounce to a fairly lengthy adventure.

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"THE COUNTERFEIT TRAIL" Screenplay by George Seaton, directed by George Seaton. Story by Alexander Klein. Photographed by Jean Bourgois. Music by Alfred Newman. At the Ontario:

Eric Erickson... William Holden
Mr. Collins... Hugh Griffith
Margaret Armstrong... Lilli Palmer
Miss Hope... Lilli Palmer
Jenny... Lilli Palmer
Bessie... Lilli Palmer
Mrs. Kaitz... Lilli Palmer
Mrs. Kaitz... Lilli Palmer
Mrs. Kaitz... Lilli Palmer
Mrs. Kaitz... Lilli Palmer

some Germans, high and low were hoping the Allies would win the war. The script also allows for a variety of adventures that will make you, as such films as this always do, wish you had been a spy.

The atmosphere of these northern cities, splendidly caught by Jean Bourgois's cameras, plays a vital role to these adventures which, obviously, could not have been properly filmed in California. Erickson should feel complimented by Holden's performance and, as noted, Miss Palmer is all wonderful woman as the lady who gets under his tough, show-me hide.

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Tolson _____
Belmont _____
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Conrad _____
DeLoach _____
Evans _____
Malone _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

Handwritten signatures and initials:
Jesse
B.S.
Zachary

Handwritten: VHS B1111

194-4-4667-19
NOT RECORDED
199 APR 26 1962

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

1962

50 APR 27 1962

1-22-63

airtel

To: SAC, Los Angeles (94-274)

From: Director, FBI

WALT DISNEY PRODUCTIONS, BURBANK, CALIFORNIA. POLICE
COOPERATION AND RESEARCH.

Reur tel 1-21-63.

It appears Ray Merchant, Chief of Police, Walt Disney Productions,
is not duly constituted law enforcement official but is representative of
private enterprise.

Subject of Merchant's inquiry may be identical with [REDACTED]

No other arrest record in files of Identification Division.

If you consider best interests of your office would be served, it is
suggested you refer Merchant to Los Angeles Sheriff's Office.

AKB:hs

(7)

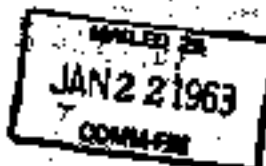
EX-118

REC-2

94-4-4667-44

19 JAN 24 1963

NOTE: Coordinated with Crime Records
Division -- assume SAC, Los Angeles is requesting
only name check of Ident.



JAN 9 1963

MAIL ROOM ☐ TELETYPE UNIT ☐

Tolson
Belmont
Mohr
Casper
Callahan
Conrad
DeLoach
Evans
Malone
Rosen
Sullivan
Tavel
Trotter
Tele. Room
Holmes
Gandy

FBI LOS ANGELES

Date: 7/11/63

Transmit the following in

(Type in plain text or code)

Via AIRTEL

AM MAT.

(Priority or Method of Invention)

TO: DIRECTOR, FBI (ATTENTION: MR. C. D. DE LOACH)
FROM: SAC, LOS ANGELES (94-513)
RE: "THAT DAMNED CAT" *Undercover Cat*
PROPOSED WALT DISNEY PRODUCTION

On 7/8/63 WALT DISNEY advised me telephonically, that he had purchased the story "That Damned Cat" from GORDON GORDON, who is well known to the Bureau.

He stated that this is a comedy, and that the FBI will be depicted in a very respectful manner. He stated that he would never do anything which would depict the FBI in any other light.

I pointed out to Mr. DISNEY the provisions of Public Law 670, and he stated that he was fully aware of same, and that he had already had a full discussion of Public Law 670 with his legal counsel.

DISNEY said that he again wished to give assurance that the FBI would be treated in an entirely respectful and dignified manner.

3 - Bureau (AIR MAIL)
2 - Los Angeles
WGS:CM
(5)

M. J. Jaramila Del. ind.
 7/15/63
 TFM:mas
 Rückel: SAC, L.A.
 7/16/63
 TFM:mas

REC-24 94-4-4667-46

EX-105

10 JUL 1963

CONFIDENTIAL

Approved:

Special Agent in Charge

Send

1

24

7/16/63

EX-108

airtel

REC-11 94-4-4667-40

To: SAC, Los Angeles

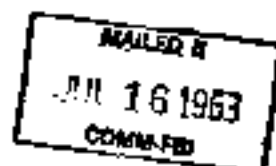
From: Director, FBI

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

JUL 16 3 48 PM '63
REC'D-READING ROOM
FBI

Reurairtel 7/11/63.

For your information, Gordon Gordon's new novel on which captioned motion picture is to be based is scheduled for publication 9/6/63. The title will be "Undercover Cat." You should determine if copies of this novel and proposed movie script are available. If so, you should attempt to obtain copies of them and forward same to the Bureau as soon as possible for review. Follow this matter closely and keep Bureau advised.



1 - Mr. DeLoach - (sent direct with cover memo)

NOTE: See M. A. Jones to DeLoach memorandum, dated 7/15/63, captioned "That Darned Cat," Proposed Motion Picture."

TFM:mas

(2) 50953

MAIL ROOM ☐ TELETYPE UNIT ☐

RECORDED-DIRECTOR

UNITED STATES GOVERNMENT

Memorandum

TO : Mr. DeLoach

DATE: 7/15/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"
PROPOSED MOTION PICTURE

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

SAC, Los Angeles, by airtel 7/11/63, advised that Walt Disney had purchased above-captioned story written by Gordon Gordon. Disney stated the FBI is portrayed in this comedy but any such portrayal by him would be handled in a most respectful manner and would not be harmful to the FBI. SAC, Los Angeles pointed out to Disney provisions of Public Law 870 which prohibits use of initials F. B. I. or our name in connection with any commercial project of this nature in such a manner as to constitute our endorsement of the product. Disney advised he was aware of this law and had discussed its application in this instance with his legal counsel.

Insofar as the Gordon Gordon writing team is concerned, we have had considerable difficulty with them in the past. Gordon Gordon is a former Special Agent and has collaborated on several books with his wife Mildred and capitalized considerably in his writings on his former affiliation with the FBI. When we were filming "The FBI Story," dispute arose with the Gordons as to who had prior right to that title. Most recently, in 1961, the Gordons' book "Operation Terror" was made into a motion picture by Columbia Pictures and released under the title "Experiment in Terror." This film dealt with a bank robbery and involved the FBI to a great extent. In spite of our strenuous objections to this, the film was produced and released nationally. It received wide acceptance. It is noted, however, Columbia officials agreed prior to release not to play up in promotional activity references to the FBI.

With regard to Gordon Gordon's new novel, we have located a review in the July 1, 1963, issue of "Publishers' Weekly." This review indicated the Gordons' new novel "Undercover Cat" will be published by Doubleday on September 8, 1963. Movie rights have been purchased by

Enclosure sent 7-16-63

1 - Mr. DeLoach - Enclosure

TFM:mms
(5)

REC-4 94-44667-47

25 JUL 19 1963

JUL 18 1963

UNRECORDED COPY FILED IN

M. A. Jones to DeLoach memo
re "That Darned Cat"
Proposed Motion Picture

Walt Disney. The principal character in the book is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official "undercover agent" for the FBI when he turns up wearing around his neck the wrist-watch of a kidnapped bank teller. While the FBI surveils "D. C." hoping to locate the missing bank teller, "D. C." goes happily on with his nightly foraging through garbage cans and under parked cars. The FBI Agent assigned to this matter finds it distasteful in view of his dislike for cats.

RECOMMENDATION:

Attached airtel be sent SAC, Los Angeles instructing him to obtain, if possible, a copy of the proposed script for this story to be forwarded to the Bureau for review.

R

✓
OK
g

APM

TJ

VH

FBI

Date: 7/30/63

Transmit the following in _____

(Type in plain text or code)

Via AIRTELAIR MAIL

(Priority or Method of Mailing)

Mr. Mohr _____
 Mr. Casper _____
 Mr. Callahan _____
 Mr. Conrad _____
 Mr. DeLoach _____
 Mr. Evans _____
 Mr. Gale _____
 Mr. Rosen _____
 Mr. Sullivan _____
 Mr. Tavel _____
 Mr. Trotter _____
 Tele. Room _____
 Miss Holmes _____
 Miss Gandy _____

TO: DIRECTOR, FBI
 FROM: SAC, LOS ANGELES (94-1180)
 RE: ~~"THAT DAMNED CAT"~~
 PROPOSED WALT DISNEY
 PRODUCTION
 RESEARCH (CRIME RECORDS)

Re Bureau airtel dated 7/16/63.

On 7/29/63, EUGENE DAUGHERTY, Motion Picture Production Code executive, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no movie script of the captioned production has been submitted to his office for review. DAUGHERTY will advise this office if and when any script is received on the captioned novel.

This office will be alert for information concerning the captioned production or the publication of the novel "Undercover Cat." Any pertinent information received will be relayed to the Bureau.

3-Bureau (AM)
 1-Los Angeles
 JMC:pmw
 (4)

REC-32

94-4-4667-48

EX-103

AUG 28 1963

CRIME RESEARCH

C. C. Wick

Approved: W. B.

Special Agent in Charge

Sent _____

M

Per _____

Example
 with new York
 8-5-63
 T. P. H. am

8-3-63

airtel

To: New York

From: Director, FBI

REC-32

94-4-4667-48

EX-103

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Los Angeles Office was recently contacted by Walt Disney regarding his proposed production of a motion picture captioned as above. Disney indicated this movie would be based on a new book written by Gordon Gordon.

For your information Gordon Gordon is a former Special Agent of this Bureau who has collaborated with his wife, Mildred, on several books. In their writings they capitalized considerably on his former FBI affiliation.

"Publishers' Weekly" of July 1, 1963, indicates Gordon Gordon's new novel entitled "Undercover Cat" will be published by Doubleday and Company on September 8, 1963, and that movie rights have been purchased by Walt Disney.

Inquiry by Los Angeles disclosed that no script for the proposed movie has been submitted to the Motion Picture Production Code office. Los Angeles has made arrangements to review script when available. Through established sources you should attempt to obtain either galley proofs or advance copy of this book as promptly as possible and forward to Bureau for review.

1 - Los Angeles

MAILED 8

JUL 5 - 1963

JUL 5 - 1963

NOTE: "Publishers' Weekly" in its review of this novel states that the principal character is known as "D. C." (short for "Damm Cat"). "D. C." becomes an official undercover Agent for the FBI when he turns up wearing around his neck the wrist watch of a kidnaped bank teller. While the FBI keeps "D. C." under surveillance hoping to locate the missing bank teller, "D. C." goes happily on with his nightly rounds of garbage cans and parked cars. In discussing proposed movie with Los Angeles Disney indicated he was aware of Public Law 870 and had discussed same with his attorney. He indicated his treatment of FBI would be in good taste. TFM:ear (8)

Tolson _____
Belmont _____
Mohr _____
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Gandy _____

MAIL ROOM

TELETYPE UNIT

PERS. REC. UNIT

Memorandum

TO : Mr. DeLoach

DATE: 8/14/63

FROM : M. A. Jones

SUBJECT: "THAT DARNED CAT"
PROPOSED MOTION PICTURE

Tolson	
Belmont	
Mohr	
Casper	
Callahan	
Conrad	
DeLoach	
Evans	
Malone	
Rosen	
Sullivan	
Tavel	
Trotter	
Tele. Room	
Holmes	
Gandy	

BACKGROUND:

By previous memorandum it was noted that Walt Disney had recently contacted the Los Angeles Office to advise that he had purchased the rights to a new book written by Gordon Gordon and his wife entitled "Undercover Cat." Mr. Disney indicated his company planned to produce a motion picture based on this book. He stated that he was aware of Public Law 670 which he had discussed with his attorney and indicated that his treatment of the FBI in his proposed movie would be in good taste. Inasmuch as galley proofs were not available in Los Angeles regarding this book, arrangements were made to obtain a copy of the book through our New York Office.

It is noted that Gordon Gordon is a former FBI Agent who has collaborated with his wife Mildred on a number of books since leaving the Bureau. In their writings, they have capitalized considerably on the former FBI affiliation of Gordon Gordon. It is noted that the Los Angeles Office has been advised to follow this proposed movie closely and keep the Bureau advised.

REVIEW OF BOOK:

Captioned story is written in a lighthearted vein and concerns a large cat who is known as "D. C." (short for "Damn Cat"). The plot concerns a bank robbery perpetrated by two individuals who kidnaped a female teller to insure a clean getaway. "D. C." enters the actual investigation of the case when he returns to his home one night from a nocturnal prowling with the kidnaped teller's wrist watch around his neck. When this fact is reported to the local FBI office, Agents set up a surveillance of "D. C." with the hope that he will return to the place where the teller placed the wrist watch on his neck. The story then comically portrays the steps the FBI takes in setting up the surveillance of this cat. These steps included the painting of the cat's tail with phosphorescent paint and putting a small bell on the cat by which they could follow him at a distance through the use of a "sound cone."

On the first night the Agents are following "D. C.", a neighbor takes a shot at the cat. The reason for this, according to the plot, is that the cat had previously stolen a favorite duck. On subsequent nights while the Agents are following "D. C.", the Agents are led on the nightly rounds of garbage cans and crawling under parked cars. Eventually "D. C." returns to the apartment where the two robbers and their kidnaped victim are living, and the robbers are subsequently apprehended by the FBI and the victim is freed.

1 - Mr. Sullivan

1 - Mr. DeLoach

96 02 335

RLH:mas

11 SEP 20 1963
CRIME RESEARCH

M. A. Jones to DeLoach memo
RE: "That Darned Cat"
Proposed Motion Picture

The FBI is mentioned continuously throughout the book, and the Director is mentioned only on two occasions; (1) where the Director reportedly personally issued instructions to refer to "D. C." as "X-14" in all reports to insure the cat's identity would be kept secret, and (2) where an Agent who sneezes in the presence of the cat attests to the owner that he does not dislike cats and acclaims, "Honest to goodness, I love them, Allah forgive me, and J. Edgar Hoover and the Kennedy brothers."

There were only two principal characters depicted as Special Agents in the story. One was the Supervisor on the Criminal Desk and was described as "getting a little heavy around the girth but determined to keep his belt at the same notch." The principal Agent assigned to the case was portrayed as a tall and lanky young lawyer who was thoroughly familiar with Bureau procedures and who carried out his investigations in an efficient manner. All Agents mentioned in the story were described as being lawyers who were attired in dark conservative suits and ties.

OBSERVATIONS:

This is just another instance where Gordon Gordon is trading on his former affiliation with the FBI to further his own personal motives. Certainly, any production or book authored by Gordon is not going to do the Bureau any good. Therefore, every effort will be made through the Los Angeles Office to protect the Bureau's interest in this proposed movie.

RECOMMENDATION:

The Crime Records Division will continue to follow this matter closely through the Los Angeles Office to insure that if the proposed movie is made the Bureau's interests are protected.

4/10
D.M.
G.H.
J.H.
V

DIRECTOR, FBI

8/8/63

SAC, NEW YORK (94-New)

"THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

ReBuairtel, 8/5/63.

Attached herewith is the book "Undercover Cat", forwarded to the Bureau in accordance with instructions in reBuairtel.

94-4-4667-
NOT RECORDED

133 SEP 20 1963

2 - Bureau (Enc. 1)
1 - New York (94-New)

EAF:enc
(3)

Film Notes

By Robert Salmanson

The Cameo Theatre, Eighth Ave. at 14th St., has made arrangements with Artistic Pictures, Inc. for a Sept. 28 opening of "Resurrection," a Soviet production of the Leo Tolstoy novel. According to David Fine, the Cameo's director, it is the first Tolstoy work screened by the Russians. The film, said to closely follow the novel, was two years in the making, and runs approximately three hours. Directed by M. Schweitzer, who wrote the screenplay along with Y. Guborovich, the Mosfilms Studios production stars Tamara Bronska, Yevgeni Matveyev and Pavel Malkashy. . . . The Elly London company is looking for a "salty and beautiful young Negro actress" to play a major role in "The Pawnbroker," which begins shooting here Sept. 16. Applicants may consult the company's casting office in the Time & Life building . . . Warner Bros. casting notes: Angela Lansbury into "The Owl of Towne" and Kent Smith into "A Distant Trumpet."

A two-dollar black cat bought at the A-S-P-C-A. has been parlayed by its owners, the husband-wife writing team of The Gordons, into a \$125,000 movie sale. Walt Disney Studios put the cat on the line for "Undercover Cat," a comedy about a "fay cat" cat that becomes involved in a crime. Six previous novels by The Gordons have been made into movies, including "Experiment Perilous" . . . Shirley MacLaine will not only play the different wives of Pa. Newman, Robert Mitchum, Gene Kelly, Dean Martin and Dick Van Dyke in 20th Century-Fox's "What a Way to Go," but she'll portray a 13-year-old girl . . . Elvis Presley and producer Sam Katzman will joint stars for "Kismet" Creasia, a "song-filled backwoods comedy" for M-G-M. Gene Nelson will direct the movie, Presley's fourth for M-G-M . . . Paramount couldn't locate a steam cal-Hebe in Europe for Samuel Bronston's production of "Crom," now shooting in Spain, so the studio will have to build one . . . For the

MM Theater will ~~present~~ ~~show~~ ~~two~~ ~~films~~ ~~tonight~~ (8:15 p.m.) and tomorrow (9 p.m.) in addition to the ~~highlight~~ ~~of~~ ~~"The Caretakers."~~ Tonight's film, a British ~~suspense~~ ~~drama~~, and tomorrow's, a French drama, ~~please~~ ~~be~~ ~~reminded~~.

Fox-Motion Picture News, the world's oldest and largest newsreel company according to its parent company, 20th Century-Fox, is embarking on a major modernization program of its domestic operation, and expansion of its overseas newsreel coverage and distribution. . . . Alain Resnais' "Muriel" and Laurence Harvey's "The Ceremony," both soon to be released here by United Artists, received starring status at the Venice Film Festival over the week-end. . . . Jim Hutton and Judy Baker were signed for M-G-M's musical, "Looking For Love," which stars Connie Francis. Jerry Bremer's "Gidget Goes to Rome" and William Castle's "13 Frightened Girls" invade the Loew's circuit next Wednesday. The new Gidget will win Cindy Carol. M-G-M is preparing "Two Big For Texas" and "The Edge of Silence," the latter an Adrian Spies story, for production the end of this year. . . . Location photography on Ely Landau's "The Heart Is a Lonely Hunter" will begin Sept. 16 in Newburgh, N. Y. The site was chosen because of its architectural similarity to the southern city where the picture takes place.

Tolson _____
Belmont _____
Mohr _____
Casper _____
Callahan _____
Conrad _____
DeLoach _____
Evans _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele Room _____
Holmes _____
Gandy _____

Walt Disney Paid

REC- 58

SEP 7 1963

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star _____
New York Herald Tribune _____
New York Journal-American _____
New York Mirror _____
New York Daily News _____
New York Post _____
The New York Times _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
Date _____

SEP 5 1953

SEP 9 1963

PERS. REC. UNIT

FBI

Date: September 27, 1963

Transmit the following in _____

AIRTEL

(Type in plain text or code)
AIR MAIL

Via _____

(Priority or Method of Mailing)

TO : DIRECTOR, FBI
FROM : SAC, LOS ANGELES (94-1180)
RE : ~~THAT DARNED CAT~~
~~PROPOSED WALT DISNEY~~
~~PRODUCTION~~
RESEARCH (CRIME RECORDS)

Remysairtel 7/30/63, and Buairtel 8/5/63.

On 9/26/63, EUGENE DAUGHERTY, Motion Picture Production Code reviewer, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN M. CASHEL that no motion picture script for the captioned feature had been submitted. DAUGHERTY will be alert for receipt of a script on this novel, and will advise the Los Angeles Office when one is submitted.

Any pertinent details received concerning the captioned production will be referred to the Bureau.

3 - Bureau
1 - Los Angeles (94-1180)
JMC:HMS
(4)

1 cc attached
4-18
EX-116

25 30 5 14 64 .03

REC-1 94-14-4667-50

10 SEP 30 1963

E.C. Kempner
ASSISTANT ATTORNEY GENERAL

Approved: _____

Sent _____

Per _____

Special Agent in Charge
1963

UNITED STATES GOVERNMENT
Memorandum

TO : DIRECTOR, FBI

FROM : *WJ* SAC, LOS ANGELES (94-1180)

SUBJECT: ~~"THAT DARNED CAT"~~
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

DATE: November 29, 1963

Re: airtel 9/27/63.

On 11/26/63, MAURICE MURPHY, Motion Picture Production Code Examiner, 8480 Beverly Boulevard, Los Angeles, California, advised SA JOHN W. CASHEL that no script for captioned WALT DISNEY production has been received for review. Mr. MURPHY will advise this office when any script for captioned film comes to his attention.

The Bureau will be advised of any pertinent information received concerning captioned production.

2 - Bureau *cc retained 4/25/64*
1 - Los Angeles (94-1180)
JMC:HMS
(3)

4/2
60 DEC 6 1963

94-4 4667-51
DEC 2 1963
W. J. C. Cashel
CRIME RECORDS
GRAHAM

Memorandum

TO : DIRECTOR, FBI

DATE: January 30, 1964

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: "THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

ReNYlet 11/29/63.

Forwarded herewith is a copy of LOUELLA O. PARSON's movie column which appeared in the Los Angeles Herald-Examiner on 1/27/64. This column reports that King Features has purchased the MILDRED and GORDON GORDON story, "Undercover Cat," aka, "That Darned Cat" for serialization.

On 1/27/64, EUGENE DAUGHERTY, Assistant Director of Motion Picture Production Code Office, 8480 Beverly Boulevard, Los Angeles, California, advised that no script for a motion picture on the captioned story has been submitted to his office by Walt Disney Productions. This office will be advised by DAUGHERTY when any script for captioned motion picture is received for review.

Any pertinent information developed concerning captioned production will be referred to the Bureau.

2 - Bureau (Enc. 1) - /cc retained 4258, 8/12/71
1 - Los Angeles (94-1180)
JMC:HMS
(3)

Mr. Tolson	
Mr. Belmont	
Mr. Mohr	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. DeLoach	
Mr. Evans	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Holmes	
Miss Gandy	

REC-137

94-4-4667-52
FEB 8 1964

ENCLOSURE

61 FEB 7 1964

CRIME RESEARCH



Doris Duke, Brando Discuss Indians

Before Doris Duke flew out to the Far East, she had a meeting with Marlon Brando and U.S. Government officials in Washington, D.C., on the problems of the American Indian.

Well, I can tell you that the poor American Indian hasn't any troubles at all compared to what will flare up in court between Doris and musician Joe Castro over his "allegation" that he is married to her.

From an impeccable source I learn that Doris will deny, and "prove" in court that she has ever been married to the piano playing Joe no matter how much he alleges.

Now about the huddles of Doris with Brando—Marlon doesn't need any of her millions to finance the film he intends making about our Indians. But he will welcome her interest, information and co-operation, as who wouldn't?

This is wedding day for Joan Fontaine and Alfred Wright Jr. in Elton, Md.—and I haven't figured out yet why this locale for the big event. When Joan called from New York about her marriage plans, she said she and her bridegroom-to-be, the senior editor of "Sports Illustrated" had just arrived from visiting his family in San Francisco.

She also said that she had originally met Mr. Wright in Pasadena—quite a distance from Elton, Md. But Joan sounded very happy and a marriage is a marriage whatever it takes place. It's No.

4 for Joan, her previous husbands being actor Brian Aherne, TV executive William Dozier and executive producer Collier Young.

That writing married couple Mildred and Gordon Gordon who recently sold their new thriller "Undercover Cat" to Walt Disney for \$125,000 to star Hayley Mills, write:

"We thought you might like to know that King Features Ads bought for serialization our 'Undercover Cat' and what makes this such a thrill for us is that King Features bought the first piece we ever



SHIRLEY MacLAINE
in new comedy

wrote for the grand sum of \$8! It was that \$8 check that decided us about becoming writers. If there was all that easy money around, we were going to get some!"

And get some they did. The Gordons are among the town's most successful authors.

■ Shirley MacLaine and

(Indicate page, name of newspaper, city and state.)

D-7 Herald-Examiner
Los Angeles, Calif.

Date: 1/27/64
Edition: Sunset
Author: Louella O. Parson
Editor: Hugh A. Lewis
Title: "That Darned Cat"

Character:
or
Classification: LA 94-1160
Submitting Office: Los Angeles
☐ Being Investigated

94-4-4667-52
ENCLOSURE

husband Steve Parker did have a blow up in Tokyo which sent her off on an unscheduled safari in Africa. Steve has done a lot to smooth it over by signing J. Lee Thompson to direct "John Gaidjarb, Please Come Home" at 20th Century-Fox.

The hilarious comedy marks the first American-made movie venture for Shirley and Steve. Parker took a look at "What a Way to Go" which Thompson recently directed with Shirley at the same studio and liked it so well he signed him immediately for the new venture.

Janet Leigh's husband, Bob Brandt, moving fast in his new post of president of International Productions, Inc.—has signed Bob Mathias, the only two-time winner of the Olympic decathlon, to star in Brandt's new TV series, "Olympic Odyssey with Bob Mathias."

Each program of the half-hour series will be filmed in a different country focusing on the world's greatest athletes. Mathias will be the postinterviewer. Not only is Bob a pride to our country as an athlete

but he has appeared as an actor in several movies and starred in 24 segments of "Trouble Shooters" on TV.

Tonight, George Sidney is hosting the showing of three outstanding documentary films to an audience of movie and TV leaders at the Screen Directors Guild.

The three are, "The President," showing the transition of the American presidency to Lyndon B. Johnson; "The March," reporting the orderly civil rights march in Washington in August of '63; and "The Five Cities of June," favorite documentary of the late President John F. Kennedy. All were made under the supervision of George Stevens Jr., USA head of the Visual Communications Branch, who will be guest of honor.

Sidney, as you know, is the president of the Directors Guild and producer of this year's Academy Award show.

HOLLYWOOD SNAPSHOTS

When Richard Burton, who has been pretty busy, failed to reply to the invitation of his old school master, Professor Neville Coghlin of the Oxford Playhouse, about appearing there this summer, Professor Coghlin said, "I don't feel let down. I dare say he has other things on his mind."

Frank Sinatra won't talk—as usual. But one witness says he hit the owner-manager of the Del Mar Lodge in Monterey because he

thought HE was going to be hit with that bottle of champagne.

Miss Backus gave wife Menny a new white automobile and a trip to New York to celebrate their 21st wedding anniversary. The Cadillac is from Jim—the trip is on MGM for him to plug "Sunday in New York."

The Andy Williams, Jerry Bishop and Andy Griffiths a dream laughing it up at dinner at the Film Capital.

Jane Russell, sitting her new nightclub wardrobe at Mr. Blackwell's the other day, questioned a skirt made completely of feathers. "Can I sit down in it?" she asked. The designer said, "Chickens sit down, don't they?" Do they?

Faith Page is off for New York to guest star on the Jimmy Dean show of Jan. 10—then kicks off her national nightclub tour at the Latin Casino in Philadelphia.

That's all for today. See you tomorrow.

Memorandum

TO : DIRECTOR, FBI

DATE: 3/16/64

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: "THAT DARNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Re my letter, 1/30/64.

EUGENE DOUGHERTY of the Motion Picture Production Association on 3/11/64, disclosed that Disney Studios have not yet submitted a script of "THAT DARNED CAT" for review by the Code Office.

DOUGHERTY said JOE REDDY of the Disney Publicity Department told him recently that plans for the "CAT" picture have been suspended temporarily because HAYLEY MILLS's parents say she is too young to be cast in a part calling for a love interest. As a result, MILLS has not even signed to do the picture and production schedule is uncertain.

Bureau will be notified of developments.

2 - Bureau
2 - Los Angeles
HGD:pmh
(4)

REC-19

94-4-464 53

18

EX-103

3/2
53 MAR 25 1964

CENTRAL RECORDS

Memorandum

TO : DIRECTOR, FBI

FROM : SAC, LOS ANGELES (94-1180)

DATE: June 22, 1964

SUBJECT: ^{File in} ~~THAT DARNED CAT~~
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Reylet 5/20/64.

On 6/12/54, WALT DISNEY, Chairman of the Board, Walt Disney Productions, 500 Buena Vista Boulevard, Burbank, California, and an SAC Contact of this office, advised SAC WESLEY G. GRAPP and SA JOHN W. CASHEL that an electronics expert has been working on some technical devices designed to be attached to a cat for use in captioned production. DISNEY mentioned that a beeper-type device which can be attached to the cat has been developed which will enable movements of the animal to be readily followed. This is necessary in order for the investigators to follow the cat for clues as to the solution of the crime.

~~GORDON~~
 DISNEY indicated that the screenplay would generally follow the "Undercover Cat" story, which was purchased from MILDRED and GORDON GORDON. He made no comment concerning any actors or actresses who may be under consideration for roles in the picture.

DISNEY commented that any portrayal of the FBI or its Agents in this picture would be done in a dignified and efficient manner.

DISNEY's comments indicated that the studio's plans for scheduling this production are still uncertain, and apparently depend to a degree on the development of needed technical devices.

The Bureau will be advised of any subsequent information developed concerning this production.

2 - Bureau *1 removed for file*
 2 - Los Angeles (94-1180)
 (1 - 80-294)

JMC:HMS
 (4)

94-4-4667-34
 JUN 25 1964
 CRIME RECORDS

68 JUL 21 1964

EXP-1100

June 24, 1964

WALTER E. DISNEY
(Walt Disney)

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reflect the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "Peoples Voice," issue of January 13, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

(94-4-4667-4)

Original & 1 CSC

Request Received-6/23/64

Handed out
(4)

ENCLOSURE

EX 101

REC-15

94-4-4667-55
JUN 30 1964

This document contains neither recommendations nor conclusions of the FBI. It is the property of the FBI, and is loaned to your agency; it and its contents are not to be distributed outside your agency. This is in answer to your request for a check of FBI files.

52 JUL 7 1964

UNITED STATES CIVIL SERVICE COMMISSION
BUREAU OF PERSONNEL INVESTIGATIONS
WASHINGTON 25, D.C.

AGENCY COPY TO
"CIVIL SERVICE COMMISSION"
AND COPY TO
FILE
AND DATE OF COPY LETTER

DISNEY, WALTER E.
December 5, 1901
Chicago, Illinois

WHO'S WHO IN AMERICA - 1958-1959

Producer animated sound cartoons; a Elias and Flora (Call) D.; ed. Benton Sch., Kansas City, 1910-17; McKinley High Sch., Chicago, 1917-18; hon. M.S., U. of Southern Calif., 1938; hon. M.A., Yale University, 1938, Harvard University, 1938; married Lillian Marie Bounds, July 13, 1925; children--Diane Marie (Mrs. Ron Miller), Sharon Mae. Commercial artist, 1919; cartoonist Kansas City film Ad. 1920-22; prod. Alice Comedies, a combination of a live girl and animated cartoons, for M.J. Winkler, New York, 1923-26; prod. Oswald, The Rabbit, for Universal, 1926-28; when, ed., when Walt Disney Prod., Ltd., producers Mickey Mouse, Silly Symphony Cartoons since 1928; Three Little Pigs, 1933 (certificate from Acad. Motion Picture Arts); also Snow White and Seven Dwarfs (Acad. Motion Picture Arts and Sciences award), 1938; Ferdinand the Bull, 1939, Fantasia (awarded plaque Dowling Foundation of Plymouth, Mich; scroll New York Critics, N.Y. City; medal N.Y. Schs. Music); also Pinocchio, 1940; The Reluctant Dragon, also Dumbo, 1941; Bambi, 1942; Saludos Amigos, 1942; Victory Through Air Power, 1943; The Three Caballeros, 1944; Make Mine Music, also Song of the South, 1946; Fun and Fancy Free, 1947; Melody Time, 1948; So Dear to My Heart, 1949; Ichabod and Mr. Toad, 1949; Cinderella, also Treasure Island, 1950; Alice in Wonderland, 1951; The Story of Robin Hood, 1952; Peter Pan, 1953; Sword and Rose, 1953; Rob Roy, 1954; 20,000 Leagues Under the Sea, 1954; Sing, 1954; Lady and the Tramp, 1955. Producer True-Life Adventure Nature films. Elaborated true-life adventures to full features with The Living Desert, 1953; The Vanishing Prairie, 1954; The African Lion, 1955; Secrets of Life, 1956. Producer Live action features, Littlest Outlaw, 1955; Johnny Traven. Old Yeller, Westward Ho, the Wagons, 1957; Lapland, Nine Men of Morocco, of the People and Places series, released to 1957. Founder of Disneyland as base of television productions, 1954. Producer Disneyland TV and Mickey Mouse Club TV program over ABC-TV, 1954-55. Served as R.C. ambulance driver, A.E.F., France, 1918-19. Mem. Order De Moles, Am. Soc. of French Legion of Honor, Art Workers' Guild of London (honorary). Has received numerous awards and decorations for work. Home: Los Angeles. Office: 2400 S. Alameda Ave., Burbank, Calif.

ALL INFORMATION

No Record

In response to your request
there is ~~no~~ one memo
dated 12/5/54

94 1-4867-55 EgnB

ENCLOSURE

Memorandum

TO : DIRECTOR, FBI

DATE: June 30, 1964

FROM : SAC, LOS ANGELES (94-1180) (P)

SUBJECT: ~~THAT DARNED CAT~~
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Re: Remylet, 5/20/64.

C "The Hollywood Reporter" recently announced that MILDRED and GORDON GORDON's suspense novel "Undercover Cat" will be released in hard cover this month throughout the United Kingdom by London publishers, Macdonald and Sons.

Recontact with an established source at Disney Productions discloses the studio has not yet come to a decision about the "Cat" picture.

The Bureau will be notified of developments.

K

2 - Bureau
2 - Los Angeles (94-1180)
HGD:HMS
(4)

REC-48

94-4-407-56

EX-114

15 JUL 9 1964

5-1
56 JUL 16 1964CRIME RESEARCH
K178

FBI

Date: 9/25/64

Transmit the following in _____

(Type in plain text or code)

Via AIRTEL

AIR MAIL

(Priority)

Mr. Tolson	✓
Mr. Belmont	✓
Mr. Mohr	✓
Mr. Casper	✓
Mr. Callahan	✓
Mr. Conrad	✓
Mr. DeLoach	✓
Mr. Evans	✓
Mr. Gale	✓
Mr. Rosen	✓
Mr. Sullivan	✓
Mr. Tavel	✓
Mr. Trotter	✓
Tele. Room	✓
Miss Holmes	✓
Miss Gandy	✓

TO: DIRECTOR, FBI

FROM: SAC, LOS ANGELES (94-1160) P

RE: "THAT DAMNED CAT"
PROPOSED WALT DISNEY PRODUCTION
RESEARCH (CRIME RECORDS)

Remylet, 8/21/64.

An established source at the Disney Studios advised today that captioned picture is tentatively scheduled to start production on October 5, 1964. Source disclosed that the picture will star HAYLEY MILLS, DOROTHY PROVINE, and DEAN JONES as the FBI Agent. Actor RODDY MAC DOWELL is also said to be under consideration for a possible role, although he has not yet signed a contract. Source did not believe that MAC DOWELL would be cast in the part of an FBI Agent. Moreover, source revealed that the screenplay closely follows the MILDRED and GORDON GORDON book, "Undercover Cat" and depicts the FBI in a most complimentary manner. It is recalled that WALT DISNEY has previously assured SAC WESLEY G. GRAPP and former SAC WILLIAM G. SIMON that he would portray the FBI as a most dignified and efficient organization.

The source at Disney Studios does not have access to a copy of the script for this picture, nor has a copy of the script been submitted to the Motion Picture Production Code Office. It is not unusual for Disney Productions to withhold submission of a script for approval by the Motion Picture Production Code Office until a picture has been completed.

Developments will be followed.

3-Bureau

2-Los Angeles

RCD:ged

(5)

C. D. WICK

SEP 28 1964

58 OCT 2 1964

Approved: _____

Special Agent in Charge

Sent _____

M

Per _____

May 23, 1966

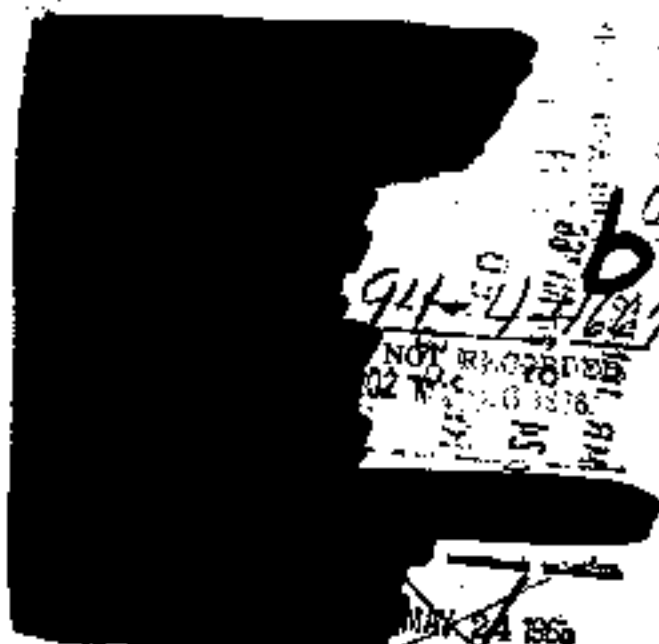
BY LIAISON

Honorable Marvin Watson
Special Assistant to the President
The White House
Washington, D. C.

WALT DISNEY

Dear Mr. Watson:

Mrs. Mildred Stogall has requested a name check on [redacted] and 45 other individuals. The central files of the FBI reveal no pertinent derogatory information concerning the following:



Rec'd
2

- Tolson _____
- DeLoach _____
- Mohr _____
- Wick _____
- Casper _____
- Callahan _____
- Conrad _____
- Felt _____
- Gale _____
- Rosen _____
- Sullivan _____
- Tavel _____
- Trotter _____
- Tele. Room _____
- Holmes _____
- Gandy _____

The files of the Identification Division of the FBI were also checked and no arrest data was located concerning these individuals.

- 1 - Mr. DeLoach (sent direct) - Enclosures (13)
- 1 - Mr. Gale - Enclosures (13)
- 1 - Mr. Rosen - Enclosures (13)

ENCLOSURE

MAIL ROOM ☒ TELETYPE UNIT ☐

Delivered to Mildred Stogall
5-23-66
RA

62-5-5560

May 23, 1966

WALT DISNEY - SUMMARY

No investigation has been conducted by the FBI concerning captioned individual, who was born on December 5, 1901, at Chicago, Illinois. However, our files disclose the following information which relates to him.

A flier issued by the Council for Pan-American Democracy advertised that the "night of the Americas" was to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists, who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 5th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party."

Our files contain no additional pertinent information concerning captioned individual.

The fingerprint files of the Identification Division of the FBI contain no arrest data identifiable with captioned individual based upon background information submitted in connection with this name check request.

NOTE: Per request of Mrs. Mildred Stegall, White House Staff.

JHC:mal

94-4-4667-58

MAIL ROOM ☐ TELETYPE UNIT ☐

ENCLOSURE

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

FBI

Date: 10/7/66

Transmit the following in _____

Via AIRTEL

(Type in plaintext or code)

AIR MAIL

(Priority)

Mr. Tolson
Mr. DeLoach
Mr. Mohr
Mr. Bishop
Mr. Casper
Mr. Callahan
Mr. Conrad
Mr. Felt
Mr. Gale
Mr. Rosen
Mr. Sullivan
Mr. Tavel
Mr. Trotter
Tele. Room
Miss Holmes
Miss Gandy

TO: DIRECTOR, FBI
FROM: SAC, LOS ANGELES (94-1180) (RUC)
SUBJECT: "THAT DARN CAT"
WALT DISNEY PRODUCTIONS
RESEARCH (CRIME RECORDS)

Re Mylet 1/18/65 concerning release of captioned motion picture by Walt Disney Studios in December, 1965.

Attached are two copies of an article from the "Hollywood Reporter" of 10/4/66 regarding the formation of Meow, Inc. by GORDON and MILDRED GORDON to handle filming and merchandise rights on their new Doubleday novel "Undercover Cat Prowls Again," sequel to "That Darn Cat."

The foregoing is for the information of the Bureau. No inquiry will be conducted UACB.

URGENT ADVISED TO OCT 11 1966

REC-15

EX-114

12 OCT 11 1966

3 Bureau (Encls. 2)
1 - Los Angeles

RGD/rb

(4)

ENCLOSURE

6 OCT 24 1966

Special Agent in Charge

Sent

M

Per

(Mount Clipping in Space Below)

Gordons Set Cat's Meow

Screenwriters and novelists Mildred and Gordon Gordon have set up a corporation, Meow, Inc., to handle the filming and merchandise rights on their latest Doubleday novel, "Undercover Cat Prends Again," a sequel to the book Walt Disney filmed under the title, "That Darn Cat."

(Indicate page, name of newspaper, city and state.)

1 The Reporter

Hollywood, Calif.

Date: 10/4/66

Edition:

Author:

Editor:

Title: "That Darn Cat"

Character:

or

Classification: LA 94-1180

Submitting Office: Los Angeles

☐ Being Investigated

94-4-4667-59

ENCLOSURE

URGENT 4 1 PM 12-4.5166 WVV

TO DIRECTOR ENCODE
FROM LOS ANGELES

TELETYPE UNIT

DEC 15 1966

ENCODED MESSAGE

Mr. Tolson	_____
Mr. DeLoach	_____
Mr. Mohr	_____
Mr. Bishop	_____
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Trotter	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

WALT DISNEY, SAC CONTACT, LOS ANGELES DIVISION.

ABOVE-CAPTIONED INDIVIDUAL, WHO IS A FRIEND OF THE DIRECTOR,
PASSED AWAY EARLIER TODAY FROM COMPLICATIONS OF ~~BRUCE ALLEN~~ CANCER
OF THE LUNG. FUNERAL SERVICES ARE INDEFINITE AT THIS TIME.

SUGGEST LETTER OF SYMPATHY BE SENT TO WIDOW, LILLIAN,

AT [REDACTED] CALIFORNIA
NINE ONE THREE ONE SIX.

END

2- MSE

BA--2))- CORRECTION OF THE WALT DISNEY MSG - IT SHOULD BE MR-2 -
FBI WASH DC
WV GA

REC-52

DEC 12 2 00 PM '66

DEC 21 1966

COMM-FBI

MSG - IT SHOULD BE MR-2 -

PLAINTEXT

12-15-66

TELEGRAM

URGENT

REC-1

94-4-4667-60

MRS. WALT DISNEY

255 CARRISWOOD DRIVE

KOSATZKIS, MISSOURI

CALIFORNIA

b7c

INDEED SORRY TO LEARN OF PASSING OF YOUR HUSBAND AND
WANT TO EXTEND MY HEARTFELT SYMPATHY. I KNOW WORDS ARE MOST
INADEQUATE TO EASE YOUR GRIEF, BUT IT IS MY HOPE THAT YOU WILL
DERIVE CONSOLATION FROM KNOWING THAT HIS OUTSTANDING
CONTRIBUTIONS WILL BE A LASTING MEMORIAL TO HIM. HIS DEDICATION
TO THE HIGHEST STANDARDS OF MORAL VALUES AND HIS ACHIEVEMENTS
WILL ALWAYS STAND AS AN INSPIRATION TO THOSE WHO WERE
PRIVILEGED TO KNOW HIM.

JOHN EDGAR HOOVER

 DEC 15 1966
 1 8 7
 19 12 21 31

1-Los Angeles

NOTE: Mr. Disney was on the Special Correspondents' List on a first-name basis
and has been deleted on this notification of his death.

DFC:mel (4)

FEDERAL BUREAU OF INVESTIGATION
U. S. DEPARTMENT OF JUSTICE
COMMUNICATIONS SECTION

DEC 15 1966

WESTERN UNION

 Tolson _____
 DeLoach _____
 Mohr _____
 Wick _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____

 mel
 Mr. Hoover advised
 12-15-66 1005

ENCLOSURE

INITIALED
DIRECTOR'S OFFICEMAIL ROOM ☐ TELETYPE UNIT ☐

gun

DeLoach _____
 Mohr _____
 Wick _____
 Casper _____
 Callahan _____
 Conrad _____
 Felt _____
 Gale _____
 Rosen _____
 Sullivan _____
 Tavel _____
 Trotter _____
 Tele. Room _____
 Holmes _____
 Gandy _____

UPI-92

(DISNEY)

HOLLYWOOD--WALT DISNEY DIED TODAY AT THE AGE OF 65.

HE DIED ABOUT 9:35 A.M. PST AT ST. JOSEPH'S HOSPITAL IN BURBANK WHERE HE RETURNED FOR A POSTOPERATIVE CHECKUP FOLLOWING A RECENT OPERATION.

DISNEY UNDERWENT SURGERY FOR REMOVAL OF ONE LUNG NOV. 21, AFTER DOCTORS FOUND A TUMOR WHICH HAD CAUSED AN ABSCESS. A DISNEY SPOKESMAN DECLINED TO SAY AT THE TIME WHETHER THE TUMOR WAS MALIGNANT.

THE CARTONIST-TURNED-MOVIE MOGUL, AMUSEMENT PARK OPERATOR AND TELEVISION ENCEE WAS ONE OF THE WORLD'S MOST BELOVED AND HONORED FIGURES IN THE 20TH CENTURY.

THE AWARDS, HONORS AND CITATIONS ACCORDED HIM FROM ALL OVER THE GLOBE FILLED 29 TYPEWRITTEN PAGES AND TOTALED ABOUT 700, INCLUDING 29 OSCARS, FOUR EMMYS, THE IRVING THALBERG AWARD, THE PRESIDENTIAL FREEDOM MEDAL AND THE FRENCH LEGION OF HONOR.

SINCE 1937, WHEN HE BROUGHT OUT "SNOW WHITE AND THE SEVEN DWARFS," DISNEY PRODUCED NEARLY 100 FEATURE-LENGTH PICTURES.

12/15--JD123PES

WASHINGTON CAPITAL NEWS SERVICE

ENCLOSURE

94-4-4667-60



WALT DISNEY

Walt Disney, Moviemaker, Dies at 65

BURBANK, Calif. (AP) — Walt Disney, who built an entertainment empire based on a mouse named Mickey and won a reputation as the movies' most versatile creator, died today. He was 65, ten days ago.

His studio in making the announcement declined to give the cause of death, but Disney underwent surgery last month for removal of part of his left lung, after a lesion was found.

The founder of Disneyland and producer of more than 200 films, ranging from the animated cartoon "Snow White" to the lavish color musical "Mary Poppins," died at St. Joseph Hospital.

He leaves his wife, Lillian, and two married daughters, Mrs. Ron Miller and Mrs. Robert Brown.

Made Meager Start

Disney was entertainment's most successful practitioner. He made a meager start as an artist with an idea for a comedy cartoon featuring Mickey Mouse.

DISNEY

Continued From Page A-1
pleasure and especially laughter to people."

Young men, he once advised, should "get into a business they actually can love."

Received Many Honors

Sarcasm and honors piled up in profusion for Disney.

From organizations and governments around the world he received more than 200 awards, including 31 of the Motion Picture Academy's Oscars.

A leading French magazine proposed Disney for the 1964 Nobel Peace Prize. President Lyndon B. Johnson gave him the presidential Medal of Freedom, the U. S. government's highest decoration for a civilian.

In an industry sometimes seemingly obsessed with sex and brutality, Disney thrived with simple tales about animals, children and Victorian characters.

The titles of his cartoons and their characters evoked fond memories for more than a generation of Disney fans—"The Three Little Pigs," "Donald Duck," "Snow White and the Seven Dwarfs," "Fantasia," "Peter Pan," "The Lady and the Tramp."

Made 26 Feature Films

Aspects of the Disney empire included:

Some 26 feature films since Walt and his brother Roy opened their cartoon studio in 1923. "Snow White and the Seven Dwarfs," whose characters bore names like Happy, Grumpy, Sleepy and Dopey, was the first animated feature film; an immediate success, it has been released repeatedly.

The rollicking "Mary Poppins" brought Julie Andrews to the screen as a gravity-defying governess and ingeniously gave the language a new word—"supercalifragilisticexpialidocious."

By 1964, more than 1,000 hours of television entertainment, including the weekly "Wonderful World of Color," with grand-fatherly Walt as host.

Disneyland, the 160-acre, \$36-million amusement park at

Tolson _____
DeLoach _____
Mohr _____
Wick _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

The Washington Post and Times Herald _____
The Washington Daily News _____
The Evening Star PH + P-6 _____
New York Herald Tribune _____
New York Journal-American _____
New York Daily News _____
New York Post _____
The New York Times _____
The Baltimore Sun _____
The Worker _____
The New Leader _____
The Wall Street Journal _____
The National Observer _____
People's World _____
Date 12-15-65 _____

ENCLOSURE

94-4-11667-60

Memorandum

TO : DIRECTOR, FBI
ATTENTION: CRIME RECORDS DIVISION

FROM : *My* SAC, LOS ANGELES (80-294)

SUBJECT: WALT DISNEY *emb OK*
SAC CONTACT

Re my radiogram 12/15/66.

Private funeral services were conducted 12/16/66, for captioned individual who passed away 12/15/66, at the Little Church of the Flowers, Forest Lawn Cemetary, Glendale, California, with interment at Forest Lawn Cemetary, Hollywood Hills, California.

In view of the foregoing, captioned individual is being deleted as an SAC contact of this office.

- 3 - Bureau
1 - Los Angeles

JMC:rg
(4)

*cc deleted
cc retained
per*

*already deleted
per O to wiff*

94-4-4627-

NOT RECORDED
14 DEC 23 1966

70 JAN 19 1967

cm/mg/g

DIRECTOR, FBI

2/7/67

SAC, TAMPA (65-61)

ORLANDO RESIDENT AGENCY
DISNEY WORLD

Plans have been made by Walt Disney, Inc., with the State of Florida to set up what will be known as "Disney World" in the central part of Florida. This will be just outside of Orlando. It is anticipated that this will be completed within ten years and that the first part, the "Theme Park," will be completed by 1970 or 1971 if the State Legislature passes necessary legislation concerning roads, etc.

Disney World will be built on 43 square miles in Osceola and Orange Counties. It is also anticipated that by the end of its tenth year of operation Disney World will have generated an additional 50,000 fulltime jobs, 25,000 of which will be Disney-oriented and 25,000 will support the population.

As a result of the above, there will definitely be a population explosion in the area covered by the Orlando Resident Agency within the next ten years plus an influx of tourists.

2 Bureau
1 Tampa
JVS:KH
(3)

94-4-4617-

NOT RECORDED
165 FEB 13 1967

ORIGINAL FILED IN 65-61

UNITED STATES GOVERNMENT
Memorandum

TO : DIRECTOR, FBI

FROM : *WJR* SAC, LOS ANGELES (94-1180)

DATE: 3/20/68

SUBJECT: "THAT DARN CAT"
WALT DISNEY PRODUCTIONS
RESEARCH (CRIME RECORDS)

Enclosed for the Bureau are two copies of an article from Daily "Variety" dated 3/18/68.

Enclosed article indicates that Teleworld, Inc., a New York based firm headed by ROBERT SEIDELMAN, has purchased film rights to the Doubleday novel, "Undercover Cat Prowls Again" by MILDRED and GORDON GORDON. This novel is a sequel to "That Darn Cat" which was a Walt Disney Studio motion picture released in December 1965. *N.Y. use*

For information.

n

110

REC-20

n
ENCLOSURE

14
2 - Bureau (Encls. 2)
1 - Los Angeles

RMW/sjl
(3)

94-4-4667-11

MAR 22 1968

5-FILE

63 APR 2 1968

Another 'Cat' By The Gordons Will Be Filmed

Teleworld Inc., a New York-based firm headed by Robert Seidman, has purchased film rights to the Doubleday novel, "Undercover Cat Prowls Again," by Mildred and Gordon Gordon.

The Gordons' first "Undercover cat" became the Walt Disney film, "That Darn Cat."

The Disney studio cooperated in the deal by clearing certain conflicting rights which enabled the Gordons to sell the sequel. The Gordons will write the screenplay.

(Indicate page, name of newspaper, city and state.)
Page 6,

DAILY "VARIETY"

HOLLYWOOD, CALIF.

Date: 3/18/68

Edition: Monday

Author:

Editor: THOS. K. PRYOR

Title:

Character:

or

Classification:

Submitting Office: LA

☐ Being Investigated

94-4-4667-61

ENCLOSURE

Memorandum

TO : DIRECTOR, FBI

DATE: 9/19/68

FROM : SAC, LOS ANGELES (94-1180)

SUBJECT: **"THAT DARN CAT"**
WALT DISNEY PRODUCTIONS
RESEARCH (CRIME RECORDS)

Re Los Angeles letter dated 3/20/68, enclosing an article indicating Teleworld, Inc., had purchased film rights to the novel "Undercover Cat".

Enclosed is an article from the "Daily Variety", 9/17/68, advising that Selmur Productions in association with Teleworld, Inc., plans to film a sequel to WALT DISNEY's motion picture "That Darn Cat". According to the article Teleworld executives, LEON J. MIRELL and ROBERT SEIDELMAN, will serve as executive producers of the film and the GORDONS will do the screen play.

Selmur Productions, with offices at 1313 North Vine Street, North Hollywood, California, is a film producing organization associated with ABC Television. SELIG J. SELIGMAN is president of Selmur Productions.

Los Angeles indices contain no derogatory information identical with MIRELL, SEIDELMAN, or SELIGMAN.

2 - Bureau (Encl. 1)
2 - Los Angeles
(1 - 94-513)

WGG/sro
(4)

ENCLOSURE

EX 106

18 SEP 23 1968

CRIME RESEARCH

file
1968

(Mount Clipping in Space Below)

Selmer Sequelizing

Disney's 'Darn Cat'

Selmer Productions will film a feature, "Undercover Cat," in association with Teleworld Inc., reports pressy Beig J. Seligman of Selmer.

Property, based on novel, "Undercover Cat Prowls Again" by Mildred and Gordon Gordon, recently acquired by Teleworld, is a sequel to the Gordons' first "Undercover Cat" novel which Walt Disney filmed as "That Darn Cat." The Gordons will screenplay.

Leon L. Mikell and Robert Seideman, pres of Teleworld, will be exec producers of film.

(Indicate page, name of newspaper, city and state.)

1 Daily Variety
Hollywood, Calif.

Date: 9/17/68
Edition:
Author:
Editor: Thomas M. Pryor
Title:
Character:
or
Classification: LA 94-1180
Submitting Office: Los Angeles
☐ Being Investigated

94-4-4667-62

ENCLOSURE

DAILEY & ASSOCIATES

ADVERTISING

2507 Wilshire Boulevard - Los Angeles 40005 - (213) 326-7423 - CHAS. DAILEY

EMMETT H. MCGAUGHEY
CHAIRMAN OF THE BOARD

March 21, 1969

Mr. Tolson	
Mr. DeLoach	
Mr. Mohr	
Mr. Bishop	
Mr. Casper	
Mr. Callahan	
Mr. Conrad	
Mr. Felt	
Mr. Gale	
Mr. Rosen	
Mr. Sullivan	
Mr. Tavel	
Mr. Trotter	
Tele. Room	
Miss Holmes	
Miss Gandy	

The Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
9th and Pennsylvania Avenues
Washington, D. C.

Dear Boss:

You have no idea how pleased I was to learn that you would have time to visit with the Disneys Tuesday, following their meeting with the President at the White House that morning.

via phone
You will find Roy Disney, Jr. a delightful chap; and his wife, Patty, is the sister of Pete Dailey, with whom I am associated in business. Meeting you means a great deal to both of them. And from what Roy says, the children will get a bigger thrill from the FBI tour and meeting you than they will from their experiences at the White House.

Emmett
Kindest personal regards,

Emmett
Emmett (McGaughey)

12 MAR 25 1969

553
56 APR 3 1969

San Francisco - 574 Pacific Avenue 94133 - (415) 941-2230 - Los Angeles - 2507 Wilshire Boulevard

March 25, 1969

Mr. Roy Disney, Jr.
Walt Disney Productions
500 South Buena Vista
Burbank, California 91505

Dear Mr. Disney:

It was certainly a pleasure to see
your family and you in my office this afternoon.
As a memento of the occasion, a copy of the photo-
graph made during your visit, which I thought you
might like to have, is being sent to you separately.

Sincerely yours,
J. Edgar Hoover

1 - Los Angeles

MAILED TO
MAR 25 1969
COMM-FBI

TBC:mle (5)

19 MAR 26 1969



A Subsidiary of Walt Disney Productions

P. O. BOX 40 • LAKE BUENA VISTA, FLORIDA 32830

April 5, 1976

Assoc. Dir.	_____
Dep. A.D. Adm.	_____
Dep. A.D. Inv.	_____
Asst. Dir.	_____
Admin.	_____
Comp. Syst.	_____
Ext. Affs.	_____
Gen. Inv.	_____
Ident.	_____
Inspection	_____
Intell.	_____
Laboratory	_____
Legal Coun.	_____
Plan. & Eval.	_____
Rec. Mgmt.	_____
Spec. Inv.	_____
Training	_____
Telephone Rm.	_____
Director's Sec'y.	_____

Mr. Clarence M. Kelley
Director
Federal Bureau of Investigation
U. S. Department of Justice
Washington, D. C. 20535

It was indeed a pleasure, Mr. Kelley...

...to have had you and your family here recently.

I am sending you under separate cover a book entitled
THE ART OF WALT DISNEY. I think you will find it is
a fitting tribute to the man we discussed while you
were here.

Kathy and I thoroughly enjoyed being with you, and
hope the future will hold additional opportunities
for getting together.

All best wishes in the challenges you face ahead.

Sincerely,

Bob Matheison

R. K. Matheison
Vice President
Operations

sdk

REC-59 94-4-4667-65

25 JUN 24 1976

CORRESPONDENCE

N30 F165
1976

April 12, 1976

Mr. R. K. Mathelson
Vice President, Operations
Walt Disney World Co.
Post Office Box 40
Lake Buena Vista, Florida 32830

Walt Disney Productions

Dear Mr. Mathelson:

Thank you for the inscribed copy of "The Art of Walt Disney." The book is a treasure and will enable us to relive our delightful visit to Disney World over and over again.

My family and I, grandchildren and grown-ups alike, had a wonderful time which we will always remember with great pleasure.

Sincerely,

Clarence Kelley

91

CMK:rm (8)

REG-59 94-4-4667-66

Book
delivered
edw

SENT FROM	D.O.
TIME	6:10 PM
DATE	4-12-76
BY	ASW

23 JUN 24 1976

MAIL ROOM

TELETYPE UNIT

56 JUN 30 1976

GPO : 1975 O - 544-131

SUBJECT Walter Elias Disney

FILE NUMBER 9-33728

FBI

Date: 1/14/58

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

TO: DIRECTOR, FBI

FROM: SAC, LITTLE ROCK (9-New)

[REDACTED] b.7c
MURDER - VICTIM
EXTORTION

Post Office officials, Fort Smith, Arkansas, located message of obscene nature and a message of threatening nature in mail drop on January 8, 1958. Message of threatening nature written on reverse side of envelope and addressed to WALT DISNEY, Disney Land, California, postmarked January 8, 1958. Message reads in part, "I'm going to blow you to pieces if you don't quit putting trash into the head of our precious children!"

b.7d
Assistant United States Attorney, Fort Smith, declined prosecution.

As subject identified and prosecution declined, message is not being forwarded to FBI Laboratory, but is being sent to United States Attorney, Fort Smith, for possible future reference.

Report follows.

CASPER RECORDS

SE 50

9-33728-1

b.7c

FEDERAL BUREAU OF INVESTIGATION

Field Office LITTLE ROCK	Office of Origin LITTLE ROCK	Date 1/24/58	Investigation Period 1/8, 11/58
Name of Subject WALT DISNEY - VICTIM		Reported by [REDACTED]	Typed by [REDACTED]
Nature of Case EXTORTION		File # 4	

Post Office officials, Port Smith, Ark., located messages of obscene nature and one message of threatening nature in mail drop on January 8, 1958. Message of threatening nature addressed to WALT DISNEY, Disney Land, California. This message, written on reverse side of envelope, reads in part "I'm going to blow you to pieces if you don't quit putting trash into the heads of our precious children!"

[REDACTED] AVSA, Port Smith. Declined prosecution.

DETAILS:

AT PORT SMITH, ARKANSAS

This investigation was based on information from [REDACTED] Superintendent of Mails, and [REDACTED] Post Office Inspector, January 8, 1958. They advised

[REDACTED]	Do not write in spaces below <div style="border: 1px solid black; padding: 5px; display: inline-block;"> 9-33728-2 </div> RECORDS E-13
28	

LA 9-553

that the carrier who picks up mail at a drop located near Grand Avenue and 45th Street, brought in four messages on this date. The messages were written on the backs of envelopes and were obvious. Three of the messages contained words of obscene nature, but no threats. One message contained a possible threat. Superintendent [redacted] stated he and the carriers were endeavoring to trace the source of the messages. b7c

The one message containing a threat was postmarked Fort Smith, Arkansas, 3:00 P.M., January 8, 1958, and bears a three-cent canceled stamp. It is addressed to "WALT DISNEY, Disney Land, California."

The message, written with pencil on the reverse side of the envelope, reads:

"I'm going to blow you to pieces if you don't quit putting brass into the heads of our precious children! Give them Jesus Christ or else!!! You damn Jew you!! Turn to Christ! Amen!" b7c

[redacted]

[redacted]

[redacted] b7c, b7d

LA 9-053

[REDACTED]

[REDACTED]

b.7c
b.7d

[REDACTED]

[REDACTED]

The above facts were presented to ROBERT E. JOHNSON, Attorney, January 11, 1958. Mr. JOHNSON's view of the nervous and mental

Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

DATE : 1-2-53

FROM : SAC, LITTLE ROCK (9-658)

SUBJECT:

WALT DISNEY - VICTIM
EXTORTION
OO: Little Rock

Enclosed is the report of SA [redacted]
dated 1/24/53 at Little Rock.

ADMINISTRATIVE DATA

A copy of the report is furnished the Los Angeles
Office for information, as the WALT DISNEY interests are
located in that area.

As the identity of the subject is known and pro-
secution declined, the threatening message involved, is not
being sent to the FBI Laboratory, but is forwarded to the
United States Attorney at Fort Smith, Arkansas, for reference,
should another similar communication be received.

REFERENCE

Little Rock airtel to Bureau dated 1/14/53.

- 1 - Bureau (Encl 1)
1 - Los Angeles (Info)
1 - Little Rock (9-658)

RECORDED

9-337283

19 JAN 7 1953

b7c

SUBJECT

WALT DISNEY

FILE NUMBER

LOS ANGELES 80-294

CL

U.S. Interior Department Kudoses Walt Disney

Walt Disney over the weekend was named recipient of the U.S. Department of the Interior Conservation Service Award by Interior Secretary Douglas McKay.

"Your contribution to the understanding and appreciation of conservation principles through your 'True Life Adventure' series," McKay wrote, in presenting the award to Disney, "has been invaluable to the programs of this Department."

Films, according to official, "have advanced the program and ideals of the National Park Service, and this department as a whole has no other single contribution of its kind."

DAILY VARIETY
FEB. 6, 1956



Office Memorandum • UNITED STATES GOVERNMENT

TO : SAC, Los Angeles

DATE: March 16, 1956

FROM : Director, FBI

SUBJECT: WALT DISNEY
MOTION PICTURE PRODUCER

The Bureau has considered very carefully your contacts with Walt Disney and his desire to include the FBI in his Disneyland Amusement Park and also a television series over the Mickey Mouse Club of the American Broadcasting Company.

Please advise Mr. Disney that at the present time our commitments are extremely heavy and that it is not possible to cooperate in this regard.

80-294-4

SEARCHED	INDEXED
SERIALIZED	FILED
MAR 18 1956	
FBI - LOS ANGELES	

SA [redacted] b-6

*Being advised
4/26/56. Would
assist B. in way way
regarding graduation
B. training fellow. They have
some specific ideas re:
submit to
P. later on.
b-6*

Disneys Honored With Homecoming

Walt and Roy Disney visited their hometown of Marceline, Mo., yesterday for the first time in 50 years. It was an all-out celebration with the dedication of the Walt Disney marketplace park followed by the Midwest premiere of Disney's "The Great Escape" in the Marceline Theatre.

The Hollywood Reporter
July 5, 1956

SEARCHED	INDEXED
SERIALIZED	FILED
JUL 10 1956	
FBI - LOS ANGELES	

80-294-5

Index

Kirk Douglas Sues, Sex Disney Railroaded Him Info Vidpix for Free

A test case of far-reaching importance in establishing the right of privacy of stellar performers

was launched by Kirk Douglas yesterday in a \$416,000 lawsuit against Walt Disney and others concerned with the "Disneyland" ABC-TV program. Simultaneously, Douglas asked for and received the support of Screen Actors Guild in the precedential litigation.

Douglas' suit, filed in Superior Court, charged that he had been "enticed" to Disney's home, ostensibly on a social visit, and that while there the producer had taken pictures of Douglas and his children riding on a miniature train. These films subsequently were used on the "Disneyland" program, the complaint alleged, without the actor's knowledge or consent and without compensation. When Douglas complained, the suit added, the defendants agreed to refrain from using the footage again. This promise was broken, Douglas charged, and the film was shown a second time.

Actor asked \$200,000 compensatory damages for invasion of privacy, \$200,000 punitive damages and \$15,000 as reasonable value of his services. However, Douglas declared, any monies derived from the litigation will be turned over to Motion Picture Relief Fund since he is seeking only to curb the practice and establish the right of a performer to privacy when he wants it.

In seeking SAG support, Douglas pointed out that if a tv producer is allowed to use footage "filmed under less than professional circumstances," a performer may be shown in an unflattering light in addition to being in the position of working for nothing. These "free" performances, he added, lessen a performer's desirability to producers willing to pay. Douglas asked that SAG appoint a committee to study the problem.

SAG promptly termed the Disney action "reprehensible" and pledged Douglas its full support in the action. National exec secretary John L. Dales commented that it is "inexcusable to photograph any actor at a private gathering and to use such motion picture films commercially without the actor's consent."

Complaint, filed by Emanuel and Norton, added that Disney issued the invitation "well knowing that plaintiff would never have accepted it were for the purpose of picture making or other commercial purposes."



DAILY VARIETY
AUGUST 2, 1956

80-594

Walt Disney Wins Top Italian Award

Italy's top motion picture honor, the David di Donatello Award, for highest excellence in film production, has been presented to Walt Disney for his animated fantasy, "Lady and the Tramp." The gold statuette, worth \$2000, is a reproduction of the life-size statue made by Donatello representing David after his struggle with Goliath. "Lady and the Tramp" was proclaimed "the greatest technical and artistic work" of all foreign films by Italy's Producers Assn., International Cinema Club and Open Gate Club.

SEARCHED	INDEXED
SERIALIZED	FILED
OCT 1 1954	
FBI - CHICAGO	

6-6

THE HOLLYWOOD REPORTER
OCT. 1, 1954

80-244-7

Disney's Italo Award

Walt Disney yesterday received Italy's "David Di Donatello" award, for "highest excellence in motion picture production." Cited was producer's "Lady and the Tramp."

Dr. Massimo Castelli D'Aragona, Italian Consul in L.A., made presentation of award, gold statuette reproduction of Donatello statue of David.



Daily Variety
Oct. 1, 1954

80-294-9

Walt Disney Wins SAG SPG Milestone Award

Screen Producers Guild has unanimously voted Walt Disney as recipient of this year's Annual Milestone Award for historical contributions to the American motion picture, SFG proxy Samuel G. Engel disclosed last night.

Presentation will be made Feb. 2, 1957, at awards banquet held at Devonshire Hotel. Event will be attended by Guild membership, industry leaders, stars and civic dignitaries.

In reporting Disney's selection, Engel stated: "Few showmen in the history of our industry have made creative individuality the key to boxoffice success. Walt Disney has sparked the imaginations and lightened the hearts of people throughout the world."

SFG started its Milestone Awards in 1951. Previous winners included Jesse L. Lasky, Louis B. Mayer, Darryl F. Zanuck and Cecil B. DeMille.

80-294-510

SEARCHED	INDEXED
SERIALIZED	FILED
NOV 1 1956	
FBI - LOS ANGELES	

b-6

DAILY VARIETY
OCT. 25, 1956

80-294-510

Germany Honors Disney
Walt Disney has been awarded the
Officer's Cross of the Order of Merit of
the Federal Republic of Germany. The
presentation was made as an acknowl-
edgment by the German people of Dis-
ney's contribution to the presentation
of cultural ties between our two coun-
tries.



THE HOLLYWOOD REPORTER
Nov. 5, 1956

Auto-Plan Honor Disney
Washington.—Walt Disney is being
honored at a luncheon today by the
American Automobile Assn. with a
citation for his contribution to traffic
safety through his special cartoon films.

THE HOLLYWOOD REPORTER
Nov. 1, 1956

80-294-12

SEARCHED	INDEXED
SERIALIZED	FILED
NOV 2 1956	
FBI - LOS ANGELES	

6-6

80-294-13

number, amount of 5,000 for the first year, with the poppa
into Pete (Wasson) who started in the week of September 1st. They
the shape is in a country Rob Miller. A. A. Jones.

SEARCHED	
SERIALIZED	
INDEXED	

b-6

DAILY VARIETY
NOV. 13, 1956

80-294-1

Television Hollywood's 'Blessing in Disguise', Walt Disney Tells SPG

The man described by Cecil B. DeMille as "Hollywood's poet of celluloid" was honored last night by his fellows who turn out films for the world's screens and paid their highest homage.

Walt Disney, receiving the Screen Producers Guild's highest honor at SPG's fifth annual Millionaire Award banquet before a black-tie and decollete audience jammed into the Beverly Hilton Hotel's grand ballroom, accepted with all the humility and simplicity which have made his pictures great down

through the years. At the same time, he used the opportunity to get some remarks about Hollywood—particularly in the realm of television—off his chest.

First, though, he pointed out the "longer power" that is at every producer's disposal... the power of selling.

"I've always found it a beautiful thing to watch when someone like Mr. DeMille or Mr. Goldwyn finishes a picture," he told the assemblage.

"They know they're just half-way through the job. Then they roll up their sleeves and start in to sell the product they just made. They put as much imagination in the selling of a picture as they did in the creation of it."

Turning to television as a selling medium, Disney said it descended upon Hollywood in what is locally known as "a blessing in disguise." First off, he stressed, "we went into check, or the 'let's get a stick and chase it under the porch' plan. Then came the beat-down, or 'if we can't lick 'em, let's join 'em'."

'Common Sense' Meets

"Now at last," he said, "I think we're coming into a period where both the picture and tv industries can view each other with relative calm and find some methods of common benefit."

If 1966 was a crucial year for the film industry, it was also a year of crisis for tv, producer said. During this time, television admittedly turned to Hollywood, not only for old movies but for more production techniques, creative talent and a good hard look at something we laughingly call 'costs'.

"Having done this for us, I think we should be equally generous and see what we can swipe from them in return. Because, like it or not, I think there's much to be learned from television."

First, instead of talking about it, tv has given immediate opportunity to young directors, writers and players. They believe in new ideas. They take chances, and if they fall on their faces, they fall forward. Television has opened doors to a new wealth of story and entertainment material.

Lends Brother Ray

"Television has done many jobs for us we have not been able to do for ourselves," he asserted. "From the sheer bulk of material pushed through the tv tube daily, it has dulled the sense of people to ordinary entertainment values. Under this pressure, it is forging a new selective audience, with a special capacity for quality entertainment."

During his speech, Disney introduced Joe Rosenberg, former Bank of America official, whom he called his "personal fairy godfather" for having helped him in such times. He also introduced his wife, family, brother Roy.

"In my career it helps to have some kind of genius," he explained. "I've got it—let it help."

Variety
 2/18/57

80-294-1516

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80-294-1516

Eisenhower Lauds Disney, Recipient Of Milestone Award

Walt Disney was presented with the fifth annual Milestone Award of the Screen Producers Guild at last night's Milestone Banquet in the Beverly Hilton Hotel, with leaders of government, science, education, music, art and literature joining the film industry in paying tribute to his creative contributions to those fields.

SPG president Samuel G. Engel read a message from President Eisenhower to Disney lauding him for his "Contribution to the pleasure and understanding of the world community" and "Genius as a creator of folklore," adding, "your sympathetic attitude toward life has helped our children

develop a clear and cheerful view of humanity, with all its frailties and possibilities for good."

A message to Disney from Lewis L. Strauss, Chairman of the Atomic Energy Commission, praised his genius in contributing to wider understanding of science through production of "Our Friend the Atom." Vice-President Nixon spoke via a taped recording.

Lowell Thomas was emcee and introduced speakers Gen. Omar Bradley, Dr. Frank Bortner, then read a message from Leopold Stokowski and a taped recording by Grandma Moses. Thomas introduced a tape recording by Cecil B. DeMille, last year's recipient now in New York, who delegated Yul Brynner to make the formal presentation.

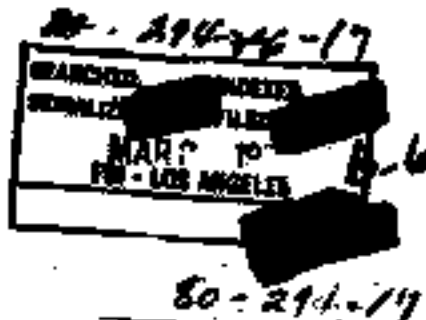
In accepting the wreath of honor, Disney interspersed his speech with pertinent and humorous remarks. He stressed that a completed picture needed the magic power of selling with the same imagination as in the production phases. "In our studio operation," he stated "we try to use every weapon in the sales arsenal—news-papers, trade papers, TV, magazines, music, merchandise, posters, balloon excursions, anything."

Observing that the film industry initially opposed cooperation with television, he said, "Now at last, I think we're coming into a period where both the picture and TV industries can view each other with relative calm and find some method of common benefit."

Disney praised the team spirit of his staff, many with him for 25 years, and introduced his brother Roy who "runs the company, the whole works, at home and abroad."

Following the speech, Thomas introduced Gene Kelly, who led out and introduced to Disney 30 small children dressed in costumes of their native countries, who sang the producers' theme song. The Disney family also was introduced.

Hollywood Reporter
2/18/57



**Walt Disney Now Owns
65 Percent of Park**

Walt Disney Productions has bought out all minority interests in Disneyland with exception of holdings of AB-PT, Inc. The Disney company now owns 65 percent of Disneyland and will include its share of operations on its books for the coming year.

The Hollywood Reporter
June 20, 1957
Page 14, col 3

SEARCHED	INDEXED
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JUN 20 1957	
FBI LOS ANGELES	

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50-294-18

Book Review

THE STORY OF WALT DISNEY

(Doubt, 247pp., \$8.50)

Walt Disney's daughter — who should know — has painted a faithful and often absorbing blow-by-blow picture of her father in this intimate biography of the man who developed film animation to the high degree of perfection it occupies today. Working with (as told to) Pete Martin, who previously authored biographies on Bob Hope and Ring Lardner, she has come up with a gossamer human portrait which reveals Disney probably has had more ups and downs — particularly downs — than the majority of big-time producers, frequently didn't know where his next cent — even after he became a name — was coming from and is a man of fierce loyalty.

Book gives an even keener insight than the majority of life stories, due to writer's close relationship and on-the-spot observation through the years when Disney and his brother, Roy, were going through some of their greatest trials. Frequent mention is made of the elder brother, partly of the Disney firm and partnership with Walt since latter's arrival in Hollywood in 1923, and who always has exerted a beneficial influence over the film-maker. Carrying almost a Heratio Alger theme, today is a straightforward account of one man's rise to success through a succession of heartrending disappointments and hardships.

When Disney first landed in Hollywood from Kansas City, where he was engaged in commercial and novelty screen cartoon production, he had no idea of continuing with a pencil . . . What he wanted was to become a director, thinking that the ultimate already had been reached in cartooning by such producers as Paul Terry. In Kansas City, where as a boy, too, he had had a paper route prior to going to France with the Red Cross during World War I, he had devised his own system of animation. This, now, was to prove the springboard for his cartoon career when, after finding no director jobs available, he turned again to his pencil for earning money. Alexander Pantages, operator of the Pantages vaude circuit, gave him his first chance via a series of animated jokes for the screen.

Through a literal labyrinth of battles, story traces Disney's rise through financial difficulties, raids on his art staff, business double-crosses, etc. How he created his various cartoon characters, as well as meeting the challenge of talking pictures, sound and color are also described. It is a complete, readable portrait of Disney down to the present and his entry into television and realization of his dream, Disneyland. Walt.

"Daily Variety"

NOV 25 1957

Page 4 col 2

80-294-13

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FBI - LOS ANGELES	

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Walt Disney has \$25 million now socked in Disneyland, adds another
even million this year. He will also film four features and is looking
for more stories. His newest all-cartoon feature, "101 Dalmatians,"
will be two years in the making.

"Daily Variety"

PR 8 1950

Page 2 col 243

80-294-20

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APR 21 1950	

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294
LA 80-294
1340 West Sixth Street
Los Angeles 17, California

March 25, 1960

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions, Inc.
500 South Buena Vista Avenue
Burbank, California

Dear Mr. Disney,

I am enclosing a copy of the March 1960 issue of THE INVESTIGATOR, a monthly magazine published for our employees. Inasmuch as this issue features an article on pages 19 and 20 concerning Disneyland, I thought that the enclosed would be of interest to you.

I am looking forward to meeting you personally in the near future.

My best personal regards are extended to you.

Sincerely yours,

William G. Simon
Special Agent in Charge

Enclosure
b-6

b-6
80-294-21

1340 West Sixth Street
Los Angeles 17, California
June 17, 1960

Mr. Walt Disney
Chairman of the Board
Walt Disney Productions
Disney Studios
600 Buena Vista Boulevard
Burbank, California

Dear Mr. Disney:

Mr. Walter Trohan, an outstanding and able analyst of national affairs, has written an article entitled "The FBI: Nemesis of Crime-Filled Fifties—A Story of Diligence, Cooperation", which was printed in the Congressional Record on Thursday, April 14, 1960.

I am enclosing a copy of this article, and trust that you will find it interesting and informative.

While I have not yet had the opportunity of meeting you personally, I am looking forward to doing so in the near future.

Sincerely yours,

W.C. SIMON
Special Agent in Charge

Enclosure: 1

1 - Addressee
1 - Los Angeles (80-294)

b-6

b-6

80-294-22

PARSONS, DISNEY, McHUGH, FREEMAN

Legion Honors Show Greats

Four of the entertainment industry's most prominent personalities were honored Tuesday night at the annual American Legion Court of Honor in the Beverly Hilton Hotel.

The Legion's highest honor—the Mercury Award—went to film producer Walt Disney who has contributed to the American Way of Life for nearly 40 years.

Louella Parsons, Hearst newspapers motion picture editor, songwriter Jimmy McHugh, and V. Frank Freeman, vice president of Paramount Pictures Corp., were awarded citations for their patriotic contributions to the United States.

The presentations were made by Martin R. McKneally of Newburgh, N. Y., national commander of the American Legion, before some 400 persons at the banquet.

The Mercury Award, established in 1938 and never before given an individual, was presented in the form of a gold trophy mounted on an

It was given Disney, the "father" of Mickey Mouse and Donald Duck "in recognition of the development of new art forms which have been used to dramatize for old and young alike the unique heritage of America."

Miss Parsons received a golden plaque, acknowledging her as the author, editor and chronicler of events in the "Land of Make Believe."

The inscription reads: "The American Legion salutes Louella Parsons tireless worker for the members of the Armed Forces and the Veterans of War—helper at hospitals and all activities close to the heart of America."

McHugh's testimonial, similarly engraved on gold, was

in recognition of the song-writer's numerous charitable activities and "the effect his specially written songs had on the sale of defense bonds during World War II."

McKneally told the audience that on one night at a Beverly Hills hotel McHugh sold \$25,000,000 worth of bonds.

Freeman, former president and board chairman of the Association of Motion Picture Producers, was presented an illuminated scroll, describing his tenure in the film industry as:

"Pursuing and crafting American ideals with force and vigor, sternly opposing any movement which seeks to compromise or diminish the principles upon which America was founded; providing leadership in the important field of the communication arts and winning the admiration of all patriotic Americans."

McKneally said the awards were voted by the Legion's national executive committee.

LOS ANGELES EXAMINER

DATE 9-21-60

LOS ANGELES, CALIF.

EDITOR *Warden Keeler*

LOS ANGELES FIELD DIVISION

*Walt Disney
file*

80-294-23

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FBI - LOS ANGELES	

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HONOREES DISPLAY AWARDS AFTER THE PRESENTATIONS BY MARTIN MCKNEALLY

From left are McKneally, Jimmy McHugh, Lovella Parsons, Walt Disney, & Frank Freeman.

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b-6

DIRECTOR, FBI

October 11, 1960

SAC, LOS ANGELES (80-294)

WALT DISNEY
SAC CONTACT

It is requested that the Director autograph a copy of "Masters of Deceit" to the above-captioned SAC contact.

As the Bureau knows, this individual is Chairman of the Board, Walt Disney Productions, Disney Studios, 600 Buena Vista Boulevard, Burbank, California, and a valued contact of this office.

2 - Bureau
① - Los Angeles (80-294)
[redacted] b-6

[redacted] b-6
80-294-24

b-6

DIRECTOR, FBI

1/25/61

SAC, LOS ANGELES (66-4846)

CHILD MOLESTER PROGRAM

For the information of the Bureau, I met with WALT DISNEY, Head of Walt Disney Studios and an SAC contact, on 1/19/61, and the conversation drifted into the kidnap rape murder of Rose Marie Riddle, six-year-old child who was kidnaped from a labor camp near Shafter, Calif. on 1/12/61.

I mentioned to Mr. DISNEY the program which the Director started several years ago involving the distribution of child molester posters, so that schoolchildren would be impressed with appropriate precautionary measures should they be approached by strangers.

Mr. DISNEY stated he thought this was a very fine program, and then began to express himself along lines that he felt that a nonprofit film of a type made by DISNEY utilizing some of the animal characters which he has made famous could be very effective in the education of children of tender years against child molesters.

Mr. DISNEY, who is an "idea" man, seems so interested in this thought that he called in one of his associates, [redacted] who is one of his research specialists. b-6

They then discussed the possibility of putting out a series of three films in order to reach various age groups, and Mr. DISNEY instructed [redacted] to initiate research. b-6

Mr. DISNEY stated that he felt that some participation by the Director, even a thirty second commentary, concerning this serious problem, would be highly effective and would be the difference in making this film out of the ordinary.

He reiterated that there would have to be thorough financing of such a project, possibly by some group of civic leaders. He then mentioned that [redacted] b-6

2 - Bureau
2 - Los Angeles (1 - 80-294)(Disney)

WJS
(4)

b-6

b-6

80-294-25

[REDACTED] who is well known to the Director, would be a logical person to spearhead such a drive. b-6

No commitments of any kind were made to Mr. DISNEY, and he in fact did not make any request at this time. He stated he would like to have some research done on the proposed project, and that if it appeared feasible, then he would like to ask Mr. MOORE's participation in this program.

It has come to my attention that [REDACTED] has, in fact, commenced his research and that he is starting out along lines of determining the principal age groups which have been the target of child molesters. b-6

As the Bureau knows, WALT DISNEY enjoys one of the finest reputations in the motion picture industry, and his studio is well established as being operated along the highest principles.

The Bureau will be kept advised of any further developments, and the above is submitted for information.

DIRECTOR, FBI

2/10/61

SAC, LOS ANGELES (65-4846)

CHILD MOLESTER PROGRAM

Re: 1/25/61.

[redacted] advised on 2/10/61 that WALT DISNEY had contacted him and had discussed the proposed cartoon on child molesting. DISNEY told [redacted] that he had secured the idea as the result of a conversation with me when I explained the Director's program in distributing child molester posters. b-6

[redacted] advised that he and DISNEY are going to have a meeting within the next week to determine ways and means of raising funds for such a cartoon on a nonprofit basis. b-6

The Bureau will be kept advised.

2 - Bureau
2 - Los Angeles (65-4846) (Disney)

70-194-26

NEW PACT UPS DISNEY TO \$3,500 WKLY.

Walt Disney's new seven-year pact as exec producer and general supervisor of Disneyland will be voted upon by Disney stockholders' May 16 meeting in Burbank.

According to proxies sent stockholders yesterday, new deal has already been approved by Bank of America, National Trust & Savings Assn., and Prudential Insurance Co. of America, from whom Disney company has made substantial loans.

Under terms of new agreement dated Jan. 1, 1961, Walt Disney will receive \$3,500 a week, increase of \$600 weekly, and \$1,000 each week in deferred payments to him or his family (on death) for period of one and a half times length of his services.

Payments, according to proxy, represents increase of \$25,000 annually. The deferred payments will begin with expiration of seven-year deal, or extension thereof, but not later than Jan. 1, 1971.

Disney also is to be available for consultation during deferred pay period.

Holders also will vote on an amendment to continue contract of WED (Walter E. Disney Enterprises) to render architectural and designing services to Disneyland to Oct. 3, 1963.

Disneyland will pay WED \$1,500 a week and further fees, the sum equal to 10% of payroll costs of any personnel of Disneyland.

Patents and copyrights by either parties shall be jointly owned and costs to be borne between them.

During fiscal year ended Oct. 1, 1960, Disneyland paid WED Enterprises \$181,000 for services. Under new amendments, effective Feb. 17, 1961, profit would have been approximately \$25,000, before taxes, "which is more in line with basis of fees charged by other architectural and designing firms."

10% Of 'Moon Pilot'

Disney's contract dated April 8, 1961, called for \$3,000 weekly plus expenses; also 10% option in feature films (live) which he must advise before production starts. He is to contribute in proportion of interest acquired in such film(s). He recently acquired 10% in "Moon Pilot."

Disney's old pact expired Dec. 31, 1959, and was extended a year.

Anderson's Pay 89%

For the fiscal year ended Oct. 1, 1960, Disney received \$154,000; William H. Anderson, vicepres in charge of studio operations and director, \$82,000; Roy O. Disney, president and director, \$82,000; E. Cardon Walker, vicepres in charge of advertising and sales director, \$82,000; Gunther H. Lessing, vice-chairman of board, vicepres, general counsel and director, \$31,300.

During same year, WED was paid \$182,336. Gross income of the company in respect of which such royalties were paid amounted to \$7,811,181. WED made rental payments to Disneyland of \$164,377 on small gauge railroad, and \$167,030 on operation of monorail system.

"Daily Variety"

APR 14 1961

Large Deal 4

80-294-27

6-6

New Contract For Walt Disney Calls For Boost In Pay

New employment contract with Walt Disney, to be voted on by stockholders at the special meeting called for May 16 at the Disney studio, calls for a hike in Disney's weekly pay from the present \$3,000 to \$3,500, according to the proxy statement mailed to stockholders yesterday. Shareholders also will be asked to ratify the recent merger of wholly-owned subsidiary Disneyland.

(Continued on Page 4)

(Continued from Page 1)
into the parent company. In the fiscal year ended last Oct. 1, Disneyland earned net profit of \$1,400,789.

Proxy statement also discloses that under his old contract Disney was given an option to buy an undivided ownership interest of up to 25% in any motion picture (except cartoons and the "True Life Adventures" and "People and Places" series) produced by the company, such option being exercisable prior to start of a picture and requiring him to contribute to the cost of the production, but to date Disney has not exercised such option except for a recent 10% interest in the film tentatively titled "Moon Pilot."

The pay boost asked by Disney is to compensate for services in connection with Disneyland which Disney's WED Enterprises has been servicing at less than cost for several years.

Proxy statement also shows that William M. Anderson, v-p in charge of Disney studio operations, is paid \$89,000 a year; Roy O. Disney, president, \$52,000; E. Cardon Walker, v-p, \$52,000; and Gunther R. Lessing, general counsel, vice-chairman, \$31,500.

Walt Disney Productions

"The Hollywood Reporter"

APR 18 1961

Disneyland

80-294-28

b-6

**He Appoints
Disney, Murphy**
General Dwight D. Eisenhower this week named two prominent Los Angeles men, Walt Disney and UCLA Chancellor Franklin Murphy, to the executive committee of the People-to-People program. Gen. Eisenhower's appointment as chairman of the activated program was announced earlier in the week by President Kennedy.

*Walt Disney
80-2943*

X

[REDACTED]

b.6

Los Angeles Herald-Express

Date 11-14-61

Los Angeles Division

Editor: HERBERT H. KRAUCH

RE: PEOPLE-TO-PEOPLE PROGRAM

LA file _____

Bufile _____

*cc Bureau
11/14/61*

[REDACTED] b-6

80-294-29

[REDACTED]

[REDACTED]

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SAB
ASAC [REDACTED]

was to be in the person of my brother. My runs the company, the whole works, at home and abroad . . . he has a talent for self-effacement which isn't going to do him a bit of good right at this moment."

DeMille, himself out on the road doing what Disney admired, selling his latest picture, was unable to be present for the actual presentation of the SPC Award, made for him by Yul Brynner. In a tape recording, however, last year's winner called Disney "the man who has brought more sheer joy and happiness to more children of all ages than any other single story-teller who has ever lived."

The Wires Congratulations

Wired congratulations to Disney were read by Samuel G. Engel, SPC prory, from President Eisenhower, Vice President Nixon and others. The Chief Executive paid following tribute:

"Your genius as a creator of folklore has long been recognized by leaders in every field of human endeavor, including that most discerning body of critics, the children of this land and all lands."

"As an artist your work has helped reveal our country to the world, and the world to all of us. As a man, your sympathetic attitude toward life has helped our children develop a clean and cheerful view of humanity, with all its frailties and possibilities for good."

Lowell Thomas emceed event, and Gen. Omar Bradley, one of the speakers, lauded Disney's contributions to Armed Services' morale. Paula Meeus then observed: "It takes a gentle spirit to create a character like Mickey Mouse, who is so well known everywhere in the world."

Tribute also was paid Disney in a message from Lewis L. Strauss, chairman of Atomic Energy Commission, for his "great contribution to wider understanding of how man's inventiveness can serve the cause of peaceful progress and enrich the lives of people everywhere," and Dr. Frank Buxton, speaker of producer's "voluminous con-

tributions" in both these fields. Leopold Stokowski managed: "Walt Disney is a true creative personality." Grandma Moses sent greetings to Disney via a recording.

When guests entered the ballroom after cocktails they found seated in the 50 chairs on the dais figures of the most famous of Disney's characters, all in taxidermy, with Mickey Mouse occupying Disney's chair. As a closer, 30 small children from as many foreign countries greeted Disney with the name of Mickey Mouse in their native tongue. Gene Kelly led them in singing Disney's theme song, "When You Wish Upon a Star," which Pat Boone sang as climax to evening.

Eddie Fisher opened ceremonies with "Star-Spangled Banner" and invocation was delivered by Lt. Thomas E. Moys, chaplain of Mine Force Pacific Fleet, U.S. Navy. On the dais with Disney were Thomas, Engel, Lt. Moys, Fisher, Debbie Reynolds, Brynner, Kelly, Gen. Bradley, Mrs. Meeus, Herbert Rosenberg.

WALTER ELIAS DISNEY

Enclosed are all the documents concerning Walter Elias Disney which were not previously processed. The majority of these documents are cross-references. These cross-references were processed in accordance with our latest processing procedures. The following paragraph explains the most current procedure for processing cross-references.

A cross-reference is defined as a mention of the subject of your request in a file on another individual, organization, event, activity, or the like. In processing the cross-references, the pages considered for possible release included only those pages which mention the subject of your request and any additional pages showing the context in which the subject of your request was mentioned. When such a page also contained information about other subject matters, the information "outside the scope" of the request was marked "o/s" and bracketed. Whenever possible, the o/s material was released; however, it was withheld if it would have been otherwise exempt from disclosure. For your information, the exemptions that would have applied to that material had it been within the scope of your request have also been noted on the document.

Some of the documents being furnished are only marginally readable. The originals are of poor quality and the duplicating process has rendered a copy of even poorer quality. The enclosed documents represent the best reproduction we are able to make.

b.7c

Threaten film folk with jail terms in 'red' hunt

Leo Carrillo, cowboy, and Mickey Mouse's maker, Walt Disney, were standing staunchly by the House Un-American committee this week as four (and maybe more to come) screen writers were cited for contempt.



Alv. Gordon Bessie Trumbo Alth. Maltz John Howard Lawson

Hollywood answers attack on freedom

HOLLYWOOD—The top talent of the movie industry this week threw its strength behind the nation's fight for civil rights, turning the Committee for the First Amendment and issuing the following statement:

"We, the undersigned, as American citizens who believe in constitutional democratic government, are disgusted and outraged by the continuing attempt of the House committee on un-American activities to smear the motion picture industry.

"We hold that these hearings are morally wrong because: Any investigation into the political beliefs of the individual is contrary to the basic principles of our democracy;

"Any attempt to curb freedom of expression and to set arbitrary standards of Americanism is in itself illegal in both the spirit and the letter of our Constitution."

Richard Wright	Samuel Goldwyn	Myrtle Loy
Edna Grier	Van Clief	Dorothy McGuire
Richard Coyle	Paul Henreid	Ernest Bessie
Norman Corwin	Kathleen Wilson	Gregory Peck
Philip Dunne	John H. Johnson	Vivian Vance
Henry Fonda	Marjorie Hill	Harry Belafonte
Ava Gardner	John Williams	Cornel Wilde
Shirley Temple	Norman Krasna	Billy Wilder
Frank Capra	Robert L. Taylor	William Wyler

First group of screen writers cited was Dalton Trumbo, Alvah Bessie, Albert Maltz and John Howard Lawson.

In the heat of the long fight, held, round and insulate Chairman Thomas (R., N.J.) addressed the hearing last week, saying:

"This committee has found no field where communism is more firmly entrenched than in Hollywood."

THE CITATIONS met with the indignant roar of the movie-going public, angered by the persecution of the screen writers, whose scripts are known to be devoid of any call to the barricades.

"What is this communism stuff in the movies—and WHERE is it?"

At the same time, Leo Carrillo filed a telegram with the committee congratulating it on its work; Walt Disney likewise. Disney, however, belatedly stated that he had not intended to leave the "impression," when he testified concerning "Red infiltration" in Hollywood, that the League of Women Voters was a "communist front" organization.

THE UN-AMERICAN committee threatened to prosecute the film writers' attorney, Robert W. Kew, former California Attorney General, on the charge of an alleged "conspiracy against the United States," saying that he had advised his clients not to testify.

When Kew stated that communications between lawyer and client were constitutionally sacred,

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ALL INFORMATION CONTAINED

HEREIN IS UNCLASSIFIED

88 DEC 1 1947

DATE 1/23/84 BY 2210/eww

The Chicago Sun
November 1, 1947

pg 3

b.7c

Chairman Thomas said grudgingly:
"You've squirmed out of this one."

AFTER referring to the committee Chief Investigator Robert E. Stripling as "Mr. Quidding," screen writer Albert Maltz testified:

"I claim and insist upon my right to join the Republican party, the Communist Party, Democratic, or Prohibition Party, no

matter—what certain legislators may think of them."

All four of the screen writers insisted the committee had no right to inquire into a man's political beliefs. Alvin Karpis declared that even Gen. Dwight D. Eisenhower hasn't disclosed his political beliefs. "and what is good enough for Gen. Eisenhower is good enough for me."

A group of 36 film stars, headed by Humphrey-Bogart, Jack Garvey, Gene Kelly and Lauren Bacall, have filed a formal protest against the committee and demanded a "redress of grievances."

The petition went to the clerk of the House and it was indicated it will be used as a basis for a floor fight against the committee soon after Congress re-assembles next month.

Thou shalt not wear red flannels'

WASHINGTON. — (AP) —

Larry Parks, screen star subpoenaed by the House Un-American committee in its Hollywood probe, suggested this week that if the Thomas committee succeeds in dictating what shall be in films, some day the Bible may be revised.

The Ten Commandments may appear, he said, in this altered form:

"Thou shalt have no other Gods before Taft and Hartley!"

"Thou shalt not covet a high salary."

"Thou shalt not take the name of thy Congress in vain."

"Honor thy NAW and thy DAF."

Federal Bureau of Investigation

U. S. Department of Justice

1616 FEDERAL RESERVE BANK BUILDING

KANSAS CITY, MISSOURI

JULY 6, 1936.

Mr. Tolson	✓
Mr. Clegg	
Mr. Coffey	
Mr. Edwards	✓
Mr. Egan	
Mr. Foxworth	
Mr. Glavin	✓
Mr. Ladd	✓
Mr. Nichols	✓
Mr. Rosen	✓
Mr. Tracy	
Miss Gandy	

Director,
Federal Bureau of Investigation,
Washington, D. C.

Dear Sir:

There are being transmitted herewith fingerprint cards of Walter E. Disney and [redacted] which are being forwarded to you personally in accordance with instructions from Inspector Lester.

These fingerprints were taken by Bureau Agents during the course of the Delaney Convention at Kansas City, Missouri.

Very truly yours,

W. A. Smith
W. A. SMITH VEC
SPECIAL AGENT IN CHARGE

Encls. - 2.

JUL 31 1936

RECORDED
&
INDEXED.

AIR MAIL - SPECIAL DELIVERY

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JUL 23 1936 P.M.	
U. S. DEPT. OF JUSTICE	
IDENT DIV.	FILE

PERSONAL IDENT.
RECORDED
JUL 20 1936
IDENT. DIV.

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WILDERDIE

62-41936-4

Mr. Walter A. Minsky,
SVIS System,
Los Angeles, California.

Dear Mr. Manager:

I have just received the card bearing your fingerprints which were taken in Kansas City during the course of the National Conference of the Order of KKKKK and wish to advise you that they have been classified and are now on file in the Civil Identification Unit of this Bureau.

I am indeed pleased that we can be of service to you in affording you a means of absolute identity throughout your lifetime.

With best wishes and kind regards,

10

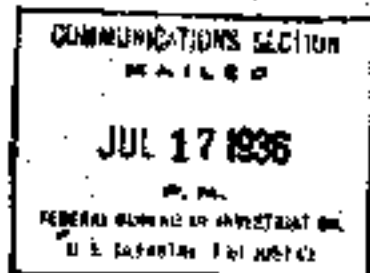
Slippery years.

J. Edgar Hoover

Mr. McKee
Mr. Tolson
Mr. Belmont
Mr. Clegg
Mr. Coffey
Mr. Dawsey
Mr. Edwards
Mr. Egan
Mr. Foxworth
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Miss Gandy

UNITED STATES DEPARTMENT OF JUSTICE
WASHINGTON, D. C.

-00. Summary City



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6-6
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CONFIDENTIAL

LA #100-15732

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[REDACTED]

Screen Directors Guild

Both the Hollywood Reporter and Daily Variety on October 23, 1947 publicized the fact that the Screen Directors Guild Board did not approve of Director SAUL ZWICK'S testimony before the House Committee. Formal objections to ZWICK'S remarks were made to JOSEPH MARTIN, Jr., Speaker of the House, by telegram which read: "The Board of Directors of the Screen Directors Guild feels called upon to deny the testimony of SAUL ZWICK regarding Communist activities in the Screen Directors Guild and it is our considered belief that ZWICK'S remarks are without foundation." The wire was signed by GEORGE STEVENS, President of the Guild, and the Board of Directors. (u)

b/s

Screen Cartoonists Guild

The executive board of the Screen Cartoonists Guild, Local Number 832, A.F. of L. made it known by an ad appearing in the Hollywood Reporter on October 20, 1947 that it unanimously voted to refute the statement made by WALT DISNEY before the House Committee regarding the DISNEY strike of 1941 that "it was not a labor problem at all." (u)

WALT DISNEY, President of the Screen Cartoonists Guild, stated that the strike was caused by (1) the company's unwillingness to recognize the union and to bargain and negotiate a contract; (2) the firing of one of our members for union activities. It was also pointed out that the National Labor Relations Board later reinstated this discharged member with full pay for the time he was out. (u)

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MAY 1964 11:00 AM
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FEDERAL BUREAU OF INVESTIGATION

DEFINITION

200-18990

REPORT MADE AT Washington, D. C.	REPORT MADE ON 9/16, 25, 26, 29, 10/3/46 10/6, 9, 11, 17, 18, 20, 28/47	REPORT MADE BY [REDACTED]
SUBJECT COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY		12673 INTERNAL SECURITY - [REDACTED]
SYNOPSIS OF FACTS: [REDACTED]		[REDACTED]

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in the United States. A collection was also taken at the meeting but the amount received is unknown. Summaries of the testimony offered by the various witnesses appearing before the House Un-American Activities Committee hearings are being set out. **FO**

- P -

REFERENCE:

Bureau File 100-138751.
Bureau letter dated October 11, 1947.

DETAILS:

At Washington, D. C.

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015 JACOBSON had left Los Angeles and Mr. CARLSON stated he does not know if he is dead or alive. Mr. CARLSON also stated that the Los Angeles Local Chapter of the American Federation of Teachers has been dominated by Communists. Many teachers, he added, have refused to join the union because of its Communist leanings and have complained to the Parent Union. Mr. CARLSON related that a recent school board election in the City of Los Angeles brought out 24,543 votes for an unsuccessful Communist candidate which in itself is a small percentage but indicates the strength of the Party.

WALT DISNEY also appeared before the House Committee on Un-American Activities on October 24, 1947 and stated that the artists had been trapped by Communist labor leaders and that one Hollywood Union leader once said he could use the National Labor Relations Board "as it served its purpose". Mr. DISNEY named Mr. HERBERT E. SORHELL, head of the Conference of Studio Unions, as the man who called a strike at the Disney Studios and refused to agree to an election in the plant. At the insistence of his artists, Mr. DISNEY said he demanded a plant election to determine if Mr. SORHELL had the majority he claimed among the artists. Mr. DISNEY, the last witness before the Committee recessed its investigation of Communism in Hollywood for the weekend, said he believed Mr. SORHELL was a Communist and added that the first groups to meet him after the strike was called were the Communist front organizations throughout the world. Mr. DISNEY listed as Communist front organizations "The League of Women Voters", "The Peoples World", "PM", and "The Daily Worker". Mr. DISNEY said Communists were behind the labor movement and believed they should be smoked out so that true liberalism by real Americans can go on without the taint of Communism.

On the following day Mr. WALT DISNEY sent a telegram to the House Committee on Un-American Activities and stated that he had erred the previous day in his testimony wherein he called the "League of Women Voters" a Communist front organization. He wanted to have this statement stricken from the record, stating that he was in error and that the "League of Women Voters" was not a Communist front organization as he had previously stated. This telegram was read into the record by Chairman THOMAS of the House Committee on Un-American Activities.

The Un-American Activities Committee of the House of Representatives conducted its hearings on Monday, October 27, 1947 at 10:30 a.m., and Mr. ERIC JOHNSON, president of the Motion Picture Association of America testified as a witness. In charging Mr. JOHNSON had not lived up to the promise that the industry would cooperate fully with the inquiry, Chairman THOMAS told him that prominent persons had approached the Committee to lay off or postpone the hearings. Chairman THOMAS added that one man had given all the signs of an offer in an attempt to persuade the Committee to refrain from calling certain witnesses.

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XXXXXXFEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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100-138754-308 pg. 88

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Office Memorandum • UNITED STATES GOVERNMENT

TO : DIRECTOR, FBI

FROM : GUY HOTTEL, SAC, WASHINGTON FIELD

SUBJECT: "COMFIC"
INTERNAL SECURITY - C

26329

DATE: December 3, 1947

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 1-27-83 BY SP501

In accordance with Bureau instructions there are being trans-
mitted herewith three copies of the Hearings before the Committee on
Un-American Activities, House of Representatives, Eightieth Congress,
First Session, in connection with the Communist infiltration of the
motion picture industry.

One copy is being forwarded to Los Angeles, the office of
origin, with a copy of this communication.

cc-Los Angeles (Info.)

Enclosure

NO-1550

100-1550-362
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Actors Guild, as to the possible infiltration within that organization. As you are aware we have heard numerous witnesses on the Screen Writers Guild. Those are all the questions I have at this time.

The CHAIRMAN. Mr. Wood?

Mr. WOOD. No questions.

The CHAIRMAN. Mr. Nixon?

Mr. NIXON. No questions.

The CHAIRMAN. Mr. McDowell?

Mr. McDOWELL. No questions.

The CHAIRMAN. Mr. Vail?

Mr. VAIL. No questions.

The CHAIRMAN. There is one thing that you said that interested me very much. That was the quotation from Jefferson. That is just why this committee was created by the House of Representatives, to acquaint the American people with the facts. Once the American people are acquainted with the facts there is no question but what the American people will do a job, the kind of a job that they want done; that is, to make America just as pure as we can possibly make it.

We want to thank you very much for coming here today.

Mr. REAGAN. Sir, if I might, in regard to that, say that what I was trying to express, and didn't do very well, was also this other fear. I detest, I abhor their philosophy, but I detest more than that their tactics, which are those of the fifth column, and are dishonest, but at the same time I never as a citizen want to see our country become urged, by either fear or resentment of this group, that we ever compromise with any of our democratic principles through that fear or resentment. I still think that democracy can do it.

The CHAIRMAN. We agree with that. Thank you very much.²²

Mr. Smith, Mr. Russell, Mr. Leckie will escort those three witnesses from the room, please, if they care to go at this time.

The Chair would like to make this announcement. The Chair would like to announce the witnesses for this afternoon. The witnesses this afternoon will be Mr. Leo McCarey and Mr. Gary Cooper. We will recess until 2 o'clock.

(Thereupon, at 12 noon, a recess was taken until 2 p. m.)

AFTERNOON SESSION

The CHAIRMAN. The meeting will come in order. Everyone will please take their seats.

The Chair would like to announce at this time that the witnesses for tomorrow are Mrs. Lela Rogers, Mr. Roy Brewer, Mr. Walt Disney, and Mr. Oliver Carlson.

The first witness.

Mr. STEINBERG. Mr. Chairman, there will be two witnesses this afternoon, Mr. Gary Cooper and Mr. Leo McCarey. After that, there are some matters that may be taken up in executive session, if that is possible.

The CHAIRMAN. The committee will meet in executive session this afternoon when the hearing is concluded to take up those matters.

Mr. Gary Cooper, will you please stand and raise your right hand!

Do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God!

²² See appendix, p. 222, for exhibit 48.

CLASS SCHEDULE, WINTER 1943—continued

Friday:

8-9:30:

Art—Yesterday and Today.
 Psychology of Everyday
 Living.
 Playwriting.

9:30-10:

Advertising Copywriting.
 Medical Sciences.
 Facts and Fallacies.
 Modern Novel.
 What Is This Thing Called Jazz.

Saturday:

10 a. m.—12 m.:

Gymnastics.

I hereby enroll for courses in

Name:

Miss

Mrs.

Mr.

Address:

City:

State:

Phone:

Occupation:

Affiliations:

I learned of the center through—

Advertising:

Circular:

Friend:

I am a former student of PBC _____

I am enclosing a check or money order for \$_____

(Layout and typography by Paul Levine)

The CHAIRMAN. We stand recessed now until 2 o'clock.
 (Whereupon, at 12:25 p. m., the hearing was recessed until 2 p. m.
 of the same day.)

AFTERNOON SESSION

The CHAIRMAN. The meeting will come to order.

Mr. Stripling, the first witness.

Mr. STRIPLING. Mr. Walt Disney is the first witness, Mr. Chairman.

The CHAIRMAN. Mr. Disney, will you stand and raise your right

hand?

Do you solemnly swear the testimony you are about to give shall be the truth, the whole truth, and nothing but the truth, so help you God?

Mr. DISNEY. I do.

The CHAIRMAN. Sit down.

TESTIMONY OF WALTER E. DISNEY

Mr. STRIPLING. Mr. Disney, will you state your full name and present address, please?

Mr. DISNEY. Walter E. Disney, Los Angeles, Calif.

Mr. STRIPLING. When and where were you born, Mr. Disney?

Mr. DISNEY. Chicago, Ill., December 5, 1901.

Mr. STRIPLING. December 5, 1901?

Mr. DISNEY. Yes, sir.

Mr. STRIFLING. What is your occupation?

Mr. DISNEY. Well, I am a producer of motion-picture cartoons.

Mr. STRIFLING. Mr. Chairman, the interrogation of Mr. Disney will be done by Mr. Smith.

The CHAIRMAN. Mr. Smith.

Mr. SMITH. Mr. Disney, how long have you been in that business?

Mr. DISNEY. Since 1920.

Mr. SMITH. You have been in Hollywood during this time?

Mr. DISNEY. I have been in Hollywood since 1923.

Mr. SMITH. At the present time you own and operate the Walt Disney Studio at Burbank, Calif.?

Mr. DISNEY. Well, I am one of the owners. Part owner.

Mr. SMITH. How many people are employed there, approximately?

Mr. DISNEY. At the present time about 600.

Mr. SMITH. And what is the approximate largest number of employees you have had in the studio?

Mr. DISNEY. Well, close to 1,400 at times.

Mr. SMITH. Will you tell us a little about the nature of this particular studio, the type of pictures you make, and approximately how many per year?

Mr. DISNEY. Well, mainly cartoon films. We make about 20 short subjects, and about 2 features a year.

Mr. SMITH. Will you talk just a little longer, Mr. Disney?

Mr. DISNEY. Yes, sir.

Mr. SMITH. How many, did you say?

Mr. DISNEY. About 20 short subject cartoons and about 2 features per year.

Mr. SMITH. And some of the characters in the films consist of—

Mr. DISNEY. You mean such as Mickey Mouse and Donald Duck and Snow White and the Seven Dwarfs, and things of that sort.

Mr. SMITH. Where are these films distributed?

Mr. DISNEY. All over the world.

Mr. SMITH. In all countries of the world?

Mr. DISNEY. Well, except the Russian countries.

Mr. SMITH. Why aren't they distributed in Russia, Mr. Disney?

Mr. DISNEY. Well, we can't do business with them.

Mr. SMITH. What do you mean by that?

Mr. DISNEY. Oh, well, we have sold them some films a good many years ago. They bought the Three Little Pigs and used it through Russia. And they looked at a lot of our pictures, and I think they ran a lot of them in Russia, but then turned them back to us and said they didn't want them, they didn't suit their purposes.

Mr. SMITH. Is the dialogue in these films translated into the various foreign languages?

Mr. DISNEY. Yes. On one film we did 10 foreign versions. That was Snow White and the Seven Dwarfs.

Mr. SMITH. Have you ever made any pictures in your studio that contained propaganda and that were propaganda films?

Mr. DISNEY. Well, during the war we did. We made quite a few—working with different Government agencies. We did one for the Treasury on taxes and I did four anti-Hitler films. And I did one on my own for Air Power.

Mr. SMITH. From those pictures that you made have you any opinion as to whether or not the films can be used effectively to disseminate propaganda?

Mr. DISNEY. Yes, I think they proved that.

Mr. SMITH. How do you arrive at that conclusion?

Mr. DISNEY. Well, on the one for the Treasury on taxes, it was to let the people know that taxes were important in the war effort. As they explained to me, they had 12,000,000 new taxpayers, people who had never paid taxes, and they explained that it would be impossible to prosecute all those that were delinquent and they wanted to put this story before those people so they would get their taxes in early. I made the film and after the film had its run the Gallup poll organization polled the public and the findings were that 29 percent of the people admitted that had influenced them in getting their taxes in early and giving them a picture of what taxes will do.

Mr. SMITH. Aside from those pictures you made during the war, have you made any other pictures, or do you permit pictures to be made at your studio containing propaganda?

Mr. DISNEY. No; we never have. During the war we thought it was a different thing. It was the first time we ever allowed anything like that to go in the films. We watch so that nothing gets into the films that would be harmful in any way to any group or any country. We have large audiences of children and different groups, and we try to keep them as free from anything that would offend anybody as possible. We work hard to see that nothing of that sort creeps in.

Mr. SMITH. Do you have any people in your studio at the present time that you believe are Communist or Fascist, employed there?

Mr. DISNEY. No; at the present time I feel that everybody in my studio is 100 percent American.

Mr. SMITH. Have you had at any time, in your opinion, in the past, have you at any time in the past had any Communists employed at your studio?

Mr. DISNEY. Yes; in the past I had some people that I definitely feel were Communists.

Mr. SMITH. As a matter of fact, Mr. Disney, you experienced a strike at your studio, did you not?

Mr. DISNEY. Yes.

Mr. SMITH. And is it your opinion that that strike was instituted by members of the Communist Party to serve their purposes?

Mr. DISNEY. Well, it proved itself so with time, and I definitely feel it was a Communist group trying to take over my artists and they did take them over.

The CHAIRMAN. Do you say they did take them over?

Mr. DISNEY. They did take them over.

Mr. SMITH. Will you explain that to the committee, please?

Mr. DISNEY. It came to my attention when a delegation of my boys, my artists, came to me and told me that Mr. Herbert Sorrell—

Mr. SMITH. Is that Herbert K. Sorrell?

Mr. DISNEY. Herbert K. Sorrell, was trying to take them over. I explained to them that it was none of my concern, that I had been cautioned to not even talk with any of my boys on labor. They said it was not a matter of labor, it was just a matter of them not wanting to go with Sorrell, and they had heard that I was going to sign with

The CHAIRMAN. In other words, Mr. Disney, Communists out there sneered you because you wouldn't knuckle under?

Mr. DISNEY. I wouldn't go along with their way of operating. I insisted on it going through the National Labor Relations Board. And he told me outright that he used them as it suited his purposes.

The CHAIRMAN. Supposing you had given in to him, then what would have been the outcome?

Mr. DISNEY. Well, I would never have given in to him, because it was a matter of principle with me, and I fight for principles. My boys have been there, have grown up in the business with me, and I didn't feel like I could sign them over to anybody. They were vulnerable at that time. They were not organized. It is a new industry.

The CHAIRMAN. Go ahead, Mr. Smith.

Mr. SMITH. How many labor unions, approximately, do you have operating in your studios at the present time?

Mr. DISNEY. Well, we operate with around 35—I think we have contacts with 30.

Mr. SMITH. At the time of this strike you didn't have any grievances or labor troubles whatsoever in your plant?

Mr. DISNEY. No. The only real grievance was between Sorrell and the boys within my plant, they demanding an election, and they never got it.

Mr. SMITH. Do you recall having had any conversations with Mr. Sorrell relative to communism?

Mr. DISNEY. Yes, I do.

Mr. SMITH. Will you relate that conversation?

Mr. DISNEY. Well, I didn't pull my punches on how I felt. He evidently heard that I had called them all a bunch of Communists—and I believe they are. At the meeting he leaned over and he said, "You think I am a Communist, don't you," and I told him that all I knew was what I heard and what I had seen, and he laughed and said, "Well, I used their money to finance my strike of 1937," and he said that he had gotten the money through the personal check of some actor, but he didn't name the actor. I didn't go into it any further. I just listened.

Mr. SMITH. Can you name any other individuals that were active at the time of the strike that you believe in your opinion are Communists?

Mr. DISNEY. Well, I feel that there is one artist in my plant, that came in there, he came in about 1938, and he sort of stayed in the background, he wasn't too active, but he was the real brains of this, and I believe he is a Communist. His name is David Hilberman.

Mr. SMITH. How is it spelled?

Mr. DISNEY. H-i-l-b-e-r-m-a-n, I believe. I looked into his record and I found that, No. 1, that he had no religion and, No. 2, that he had spent considerable time at the Moscow Art Theater studying art direction, or something.

Mr. SMITH. Any others, Mr. Disney?

Mr. DISNEY. Well, I think Sorrell is sure tied up with them. If he isn't a Communist he sure should be one.

Mr. SMITH. Do you remember the name of William Pomerance, did he have anything to do with it?

Mr. DISNEY. Yes, sir. He came in later. Sorrell put him in charge as business manager of cartoonists and later he went to the Screen

Sorrell, and they said that they wanted an election to prove that Sorrell didn't have the majority, and I said that I had a right to demand an election. So when Sorrell came I demanded an election.

Sorrell wanted me to sign on a bunch of cards that he had there that he claimed were the majority, but the other side had claimed the same thing. I told Mr. Sorrell that there is only one way for me to go and that was an election and that is what the law had set up, the National Labor Relations Board was for that purpose. He laughed at me and he said that he would use the Labor Board as it suited his purposes and that he had been sucker enough to go for that Labor Board ballot and he had lost some election—I can't remember the name of the place—by one vote. He said it took him 2 years to get it back. He said he would strike, that that was his weapon. He said, "I have all of the tools of the trade sharpened," that I couldn't stand the ridicule or the smear of a strike. I told him that it was a matter of principle with me, that I couldn't go on working with my boys feeling that I had sold them down the river to him on his say-so, and he laughed at me and told me I was naive and foolish. He said, you can't stand this strike, I will smear you, and I will make a dust bowl out of your plant.

The CHAIRMAN. What was that?

Mr. DICKER. He said he would make a dust bowl out of my plant if he chose to. I told him I would have to go that way, sorry, that he might be able to do all that, but I would have to stand on that. The result was that he struck.

I believed at that time that Mr. Sorrell was a Communist because of all the things that I had heard and having seen his name appearing on a number of Commie front things. When he pulled the strike the first people to smear me and put me on the unfair list were all of the Commie front organizations. I can't remember them all, they change so often, but one that is clear in my mind is the League of Women Voters, the Peoples World, the Daily Worker, and the PM Magazine in New York. They smeared me. Nobody came near to find out what the true facts of the thing were. And I even went through the same smear in South America, through some Commie periodicals in South America, and generally throughout the world all of the Commie groups began smear campaigns against me and my pictures.

Mr. McDOWELL. In what fashion was that smear, Mr. Disney, what type of smear?

Mr. DICKER. Well, they distorted everything, they lied; there was no way you could ever counteract anything that they did; they formed picket lines in front of the theaters, and, well, they called my plant a sweat-shop, and that is not true, and anybody in Hollywood would prove it otherwise. They claimed things there were not true at all and there was no way you could fight it back. It was not a labor problem at all because—I mean, I have never had labor trouble, and I think that would be backed up by anybody in Hollywood.

Mr. SMITH. As a matter of fact, you have how many unions operating in your plant?

The CHAIRMAN. Excuse me just a minute. I would like to ask a question.

Mr. SMITH. Pardon me.

* See Appendix, pp. 224-225, for exhibit 88, being letter from Walter F. Disney to the Committee on Un-American Activities suggesting that he send "League of Women Voters."

Actors as their business agent and in turn he put in another man by the name of Maurice Howard, the present business agent. And they are all tied up with the same outfit.

Mr. SMITH. What is your opinion of Mr. Pomerance and Mr. Howard as to whether or not they are or are not Communists?

Mr. DISNEY. In my opinion they are Communists. No one has any way of proving these things.

Mr. SMITH. Were you able to produce during the strike?

Mr. DISNEY. Yes, I did, because there was a very few, very small majority that was on the outside, and all the other unions ignored all the lines because of the set-up of the thing.

Mr. SMITH. What is your personal opinion of the Communist Party, Mr. Disney, as to whether or not it is a political party?

Mr. DISNEY. Well, I don't believe it is a political party. I believe it is an un-American thing. The thing that I resent the most is that they are able to get into these unions, take them over, and represent to the world that a group of people that are in my plant, that I know are good, 100-percent Americans, are trapped by this group, and they are represented to the world as supporting all of those ideologies, and it is not so, and I feel that they really ought to be smoked out and shown up for what they are, so that all of the good, free causes in this country, all the liberalisms that really are American, can go out without the taint of communism. That is my sincere feeling on it.

Mr. SMITH. Do you feel that there is a threat of communism in the motion-picture industry?

Mr. DISNEY. Yes, there is, and there are many reasons why they would like to take it over or get in and control it, or disrupt it, but I don't think they have gotten very far, and I think the industry is made up of good Americans, just like in my plant, good, solid Americans.

My boys have been fighting it longer than I have. They are trying to get out from under it and they will in time if we can just show them up.

Mr. SMITH. There are presently pending before this committee two bills relative to outlawing the Communist Party. What thoughts have you as to whether or not those bills should be passed?

Mr. DISNEY. Well, I don't know as I qualify to speak on that. I feel if the thing can be proven un-American that it ought to be outlawed. I think in some way it should be done without interfering with the rights of the people. I think that will be done. I have that faith. Without interfering, I mean, with the good, American rights that we all have now, and we want to preserve.

Mr. SMITH. Have you any suggestions to offer as to how the industry can be helped in fighting this menace?

Mr. DISNEY. Well, I think there is a good start toward it. I know that I have been handicapped out there in fighting it, because they have been hiding behind this labor set-up, they get themselves closely tied up in the labor thing, so that if you try to get rid of them they make a labor case out of it. We must keep the American labor unions clean. We have got to fight for them.

* See appendix, p. 122, for exhibit 39, being letter from Walter H. Disney to the Committee on Un-American Activities, dated September 2, 1947.

Mr. SMITH. That is all of the questions I have, Mr. Chairman.

The CHAIRMAN. Mr. Vail.

Mr. VAIL. No questions.

The CHAIRMAN. Mr. McDowell.

Mr. McDOWELL. No questions.

Mr. DISNEY. Sir?

Mr. McDOWELL. I have no questions. You have been a good witness.

Mr. DISNEY. Thank you.

The CHAIRMAN. Mr. Disney, you are the fourth producer we have had as a witness, and each one of those four producers said, generally speaking, the same thing, and that is that the Communists have made inroads, have attempted inroads. I just want to point that out because there seems to be a very strong unanimity among the producers that have testified before us. In addition to producers, we have had actors and writers testify to the same. There is no doubt but what the movies are probably the greatest medium for entertainment in the United States and in the world. I think you, as a creator of entertainment, probably are one of the greatest examples in the profession. I want to congratulate you on the form of entertainment which you have given the American people and given the world and congratulate you for taking time out to come here and testify before this committee. He has been very helpful.

Do you have any more questions, Mr. Stripling?

Mr. SMITH. I am sure he does not have any more, Mr. Chairman.

Mr. STRIPLING. No; I have no more questions.

The CHAIRMAN. Thank you very much, Mr. Disney.

The Chair would like to announce that the witnesses on Monday will be Mr. Eric Johnston, Mr. Roy Brewer, John Howard Lawson, Dalton Trumbo, Mr. Alva Bessie, and Mr. Emmett Lavery.

We stand adjourned until Monday.

(Whereupon, at 2:30 p. m., an adjournment was taken until 10:30 a. m., Monday, October 27, 1947.)

HEARINGS REGARDING THE COMMUNIST INFILTRATION OF THE MOTION-PICTURE INDUSTRY

TUESDAY, OCTOBER 23, 1947

HOUSE OF REPRESENTATIVES,
COMMITTEE ON UN-AMERICAN ACTIVITIES,
Washington, D. C.

The Committee met at 10:30 a. m., Hon. J. Parnell Thomas (chairman) presiding.

Staff members present: Mr. Robert E. Stripling, chief investigator; Messrs. Louis J. Russell, H. H. Smith, Robert B. Gaston, investigators, and Mr. Benjamin Mandel, director of research.

The CHAIRMAN. The meeting will come to order.

The record will show that a subcommittee is sitting and those present are Mr. McDowell, Mr. Vail, and Mr. Thomas.

Mr. Stripling, the first witness.

Mr. STRIPLING. Mr. Chairman, before we call the first witness I would like to read into the record a telegram which was received yesterday from Walt Disney, who has previously testified. It says:

Some confusion has arisen over my testimony regarding the League of Women Voters. My testimony referred to the year 1943, at which time several women represented themselves as being from the League of Women Voters. I want you to know that I had no intention of criticizing the League of Women Voters as of now. Please note that this is read to the committee on Monday and that it is added to my testimony.

WALT DISNEY.

I ask that that be made a part of the record.

The CHAIRMAN. Without objection, so ordered.

Mr. STRIPLING. The first witness, Mr. Chairman, will be Mr. Dalton Trumbo.

The CHAIRMAN. Mr. Trumbo, take the stand.

(Mr. Dalton Trumbo, accompanied by Robert W. Kenny and Bartley Crum, counsel, take places at witness table.)

The CHAIRMAN. Raise your right hand, please.

Mr. Trumbo, do you solemnly swear that the testimony you are about to give is the truth, the whole truth, and nothing but the truth, so help you God?

Mr. TRUMBO. I do.

The CHAIRMAN. Sit down, please.

TESTIMONY OF DALTON TRUMBO

Mr. TRUMBO. Mr. Chairman, I have a statement I should like to read into the record, if you please—

¹ See appendix, p. 339, for exhibit G.

CONFIDENTIAL - HOLLYWOOD PICTURE INDUSTRY

at the hour of 10:30 a. m. when and there is testily touching matters of inquiry connected to said Committee; and he is not to depart without leave of said Committee.

He will not, and make return of this message.

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 10th day of October 1947.

(Signed) J. PARNELL THOMAS,
Clerk.

Attest:

JOHN A. HENRY, Clerk.

RECEIVED BY: COMMITTEE

Cable address—Lenny.

WALK DIRECT PRODUCTIONS,

1100 West Alameda Ave., Burbank, Calif., November 3, 1947.

CONGRUITY ON UN-AMERICAN ACTIVITIES,

House of Representatives,

House Office Building, Washington, D. C.

(Attention: Hon. J. Parnell Thomas.)

GENTLEMEN: I am taking the liberty of referring you to my testimony before your committee in Washington, D. C., on October 24, 1947, in the course of which and in answer to a question by your chairman, I stated substantially that when Mr. Harold "Fellows the strike," the first people to appear and put me on the stand had been certain organizations among which was The League of Women Voters.

Since returning to my office in Burbank, Calif., I have had an opportunity to carefully review my files pertaining to this subject matter. I can now definitely state that while testifying as above I was confused by a similarity of names between two women's organizations. I regret that I named The League of Women Voters when I intended to name the League of Women Shoppers.

Therefore I trust your committee will find it consistent to make requisite amendments to the record with respect to my testimony so as to erase any implication that The League of Women Voters had at any time intervened or taken any action with regard to the matters about which I was being interrogated.

For the information of the committee I am enclosing herewith photostatic copies of letters received from various units of the League of Women Shoppers which are self-explanatory.

Respectfully submitted,

/s/ Walter H. Henry,
WALTER H. HENRY.

Encls.

No agreement will be binding on this corporation unless in writing and signed by an officer.

RECEIVED 64

HOLLYWOOD LEAGUE OF WOMEN SHOPPERS
6115 Florida Ave., North Hollywood, Calif.

[The following section contains a large number of illegible, stamped or typed entries, likely a list of members or organizational details, which are not legible due to the quality of the scan.]

This office is sending a full report of the investigation to all branch Leagues, with the recommendation that they notify their members and all sympathetic organizations of the facts and of our decision. We also ask that all local theater managers be notified.

We would like to urge you to make every effort to bring about a fair settlement of this dispute in the shortest possible time. We are convinced that only by such an effort on your part can the strike be brought to an end and the Disney Studio considered fair to its employees.

Sincerely yours,

KATHARINE ARMSTRONG (Signed)
KATHARINE ARMSTRONG, Chairman Board,
Market 3-3643

ENCLOSURE 52a

NEW JERSEY LEAGUE OF WOMEN SHOPPERS

Affiliated with the League of Women Shoppers, Inc.

307 Market Street, Newark, N. J.

Officers

President:
Margaret Smith
Vice Presidents:
Katharine Armstrong
Ethel Barthel
Mrs. Lewis H. Lauer
Secretary:
Charlotte Brady
Treasurer:
Sara Hatch

Executive Board

Mrs. Lawrence Ackerman
Louise Bachinsky
Helen Bolan
Grace Cohen
Mrs. Philip J. Dodge
Mrs. Nathaniel L. Foster

Mrs. Harry Farnham
Beatrice Kaufman
Esther Lerner
Beatrice Mink
Mary Louise Reid
Frances Rosen
Dr. Virginia Westlake

Speakers

National:
Mrs. Sherwood Anderson
Mary C. Barker
Mrs. William O. Douglas
Dorothy Chandler Fisher
Lillian Gish
Miss Mary Irwin
Frieda Kaineway

Dorothy Parker
Mrs. Clifford Pichet
Mrs. Carl Sandberg
Chick Sandberg
Mrs. Stephen S. Wise
Dr. Mary E. Wesley

Local:
Miss Henry Barham
Mrs. Madeline C. Bates
Mrs. Irene Falkenberg
Miss Annie V. Hughes
Mrs. Elsie Savage, Lib.
Moderator:
Mrs. David Lerner
Mrs. Amelia E. Moor-
head
Miss Ruth Ketch
Mrs. Harry F. Ward

JUNE 1, 1941.

MR. WALT DISNEY,
Berkeley, California.

MY DEAR Mr. Disney: The New Jersey League of Women Shoppers, a local of the League of Women Shoppers, Inc., has been informed of the labor dispute at your studios.

We have received a full report of the investigation made by our Hollywood League, which we presented to our membership, and after careful consideration we accepted the findings of the Hollywood League and endorsed the strike.

The employer's demand for union recognition, shorter working hours, higher wages, and other conditions which, in our opinion, are essential for the maintenance of a decent American standard of living is a just cause for our support. It is our usual procedure to petition our position in various ways which we consider effective.

We urge a fair and quick settlement of this dispute in order that we may resume our membership and encourage our state percentage of pay men.

Sincerely yours,

KATHARINE ARMSTRONG, President.

ENCLOSURE 52b

Class 32a

THE LEAGUE OF WOMEN SHOPPERS OF CALIFORNIA

Affiliated with the National League of Women Shoppers, New York

307 Market Street, Newark, N. J.
June 24, 1941.
Dear Mr. Disney: The National League of Women Shoppers has endorsed the strike of the Walt Disney studio for recognition and the right of collective bargaining.

COMMUNISM IN MOTION PICTURE INDUSTRY

This endorsement is a result of the investigation made by the Hollywood League. We are, therefore, writing to you to advise you of our endorsement and to inform you that our membership feels they will have to wait to see the correct Disney picture, The Reluctant Dragon, until such time as the strike is settled, which we hope will be very soon.

A copy of this letter is being sent to the Disney Studio, and we trust that you will also advise them directly that we in Chicago would like to see this matter adjusted as quickly as possible.

Very truly yours,

THE LEAGUE OF WORKERS SCREENERS OF CHICAGO,
By _____, President.

REPLY 60

Walt Disney Productions

Cable Address: Disney

5000 West Alameda Ave., Burbank, California

November 3, 1947.

Re: Un-American Prop., Vol. 2, made by Washington Reporting Service.

COMMITTEE ON UN-AMERICAN ACTIVITIES,

House of Representatives,

House Office Building, Washington, D. C.

(Attention: Hon. J. Parnell Thomas)

Gentlemen: I refer to page 771 of the stenographic transcript of the hearings before the Committee on Un-American Activities, House of Representatives, in the above matter.

In answer to a question by Mr. Smith with respect to one Wm. Fournance, I stated in effect that I could not find him (Fournance) in charge as business manager of the Cartoonsists, and later "he went to the Screen Actors as their business agent."

I request permission to correct the foregoing answer by substituting in lieu of "The Screen Actors" the name of another organization, "The Screen Writers Guild, Inc."

Since returning to my office in Burbank, California, I have made inquiry and succeeded in refreshing my recollection to the effect that Wm. Fournance, after his separation from the Screen Cartoonsists Guild was engaged by the Screen Writers Guild.

I thank you in advance for giving this matter your attention.

Respectfully submitted,

(s) Walter B. Disney.
WALTER B. DISNEY.

No Agreement will be binding on this corporation unless in writing and signed by an officer.

REPLY 60

STENOGRAPHIC—JAMES HOWARD LEBRON

Member's Civil District

Re: UN-AMERICAN PROP. 60, Page 611

ST. JOSEPH'S or the House of Representatives of the Congress of the United States of America.

Re: Robert H. Clark, United States Senator.

Reference is made to the letter from James Howard Lebron to the effect that the Un-American Activities Committee of the House of Representatives is conducting an investigation of the House of Representatives of the United States of America, in which the Hon. J. Parnell Thomas, of New Jersey, is a member. It is stated that the Hon. J. Parnell Thomas, of New Jersey, is a member of the Un-American Activities Committee of the House of Representatives of the United States of America, and that the Hon. J. Parnell Thomas, of New Jersey, is a member of the Un-American Activities Committee of the House of Representatives of the United States of America.

COMMUNISM IN MOTION PICTURE INDUSTRY

530

Witness my hand and the seal of the House of Representatives of the United States, at the city of Washington, this 14th day of September 1947.

(Signed) J. PARNELL THOMAS,
Chairman

Attest:

JOHN ANDREWS, Clerk

Exhibit 42. Daily Worker, September 5, 1945, page 5; article by John Howard Lawson.

Exhibit 43. Daily Worker, February 24, 1945, page 5.

REPLY 42

Copy of COMMUNIST PARTY REINTEGRATION CARD—JOHN HOWARD LAWSON
No. 47375.

Name: John Howard Lawson.
Address: 4542 Coldwater Canyon Ave.
City: L. A. County: L. A. State: Cal.
Name of club:
New card issued on: 12/10/44.

1944 Card No. —

124—

File to filed in by person exchanging card

Male X Female White X Negro

Occupation: Writer

Industry: Motion Picture

Member of: CIO AFL Ind Union X No Union P W

Is member club subscriber for Daily Worker? Yes X No

300

REPLY 44. SUBVINA—ERIC JOHNSTON

BY AUTHORITY OF THE HOUSE OF REPRESENTATIVES OF THE CONGRESS OF THE UNITED STATES OF AMERICA

To: Donald T. Appell

You are hereby commanded to summon Eric Johnston, President, Motion Picture Association of America, 1600 Eye Street NW., Washington, D. C., to be and appear before the Committee on Un-American Activities of the House of Representatives of the United States, of which the Hon. J. Parnell Thomas is chairman, and he is to bring with him copies of all resolutions proposed or submitted relating to the investigation of the movie industry by the Committee on Un-American Activities and original minutes pertaining to all meetings held by the Motion Picture Association of America relating to such resolutions for the period May 1 through September 30, 1947, in their chamber in the city of Washington on October 20, 1947, at the hour of 10:30 a. m., then and there to testify touching matters of inquiry committed to said Committee; and he is not to depart without leave of said Committee.

Heaven fail not, and take returns of this summons.

Witness my hand and the seal of the House of Representatives of the United States at the city of Washington this 20th day of September 1947.

(Signed) J. PARNELL THOMAS, Chairman

Attest:

JOHN ANDREWS, Clerk

Exhibit 45. Telegram: Walter B. Dancy to the Committee on Un-American Activities, October 24, 1947.

Exhibit 46. Hollywood Reporter, August 22, 1947 (photostatic copy).

REPLY 45

Copy of COMMUNIST PARTY REINTEGRATION CARD—GALLEN THOMAS

Name:

Address:

City:

State:

Occupation:

Industry:

Member of:

Is member club subscriber for Daily Worker?

1944 Card No. 00000

FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT

LOS ANGELES, CALIFORNIA

File No. 100-25732

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 12/19/47	PERIOD FOR WHICH MADE 11/17 thru 12/19/47
TITLE COMMUNIST INFILTRATION OF THE MOTION PICTURE INDUSTRY		CHARACTER OF CASE INTERNAL SECURITY - C EXCLUDED FROM AUTOMATIC DOWNGRADING AND DECLASSIFICATION ADVISED BY ROUTING SLIP OF 12/15/47

SYNOPSIS OF FACTS

249255
Classified by SP7 MAC/ld
Declassify on: OADR
10/11/84

6-7d
6-7c

RE: **SP7 MAC/ld**

BUREAU FILE 100-138754

Report of Special Agent [redacted]
dated November 17, 1947, at Los Angeles, California.

Classified by SP7 MAC/ld
Declassify on: OADR
10/11/84

APPROVED AND FORWARDED: SPECIAL AGENT IN CHARGE	100-138754-367 RECORDED 707320019 b-7c
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Los Angeles

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[REDACTED]

[REDACTED]

[REDACTED]

b.2
b.7D

[REDACTED]

[REDACTED]

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Section 552

Section 552a

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LOS ANGELES

129899

REPORT MADE AT

NEW YORK

DATE WHEN MADE
3/22/55

PERIOD FOR WHICH MADE
11/16/54 -
1/31/55; 2/
7, 21, 23/55

REPORT MADE BY

TITLE

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EXCEPT WHERE SHOWN
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CHARACTER OF CASE
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SYNOPSIS OF FACTS:

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APR 19 1955

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Section 552a

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100-370750-142 pg. 15

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OFFICE OF DIRECTOR
FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

Date May 28 1956 Time 4:09 PM

[REDACTED] tele thru

operator [REDACTED]

Phone No. [REDACTED]

Mr. Tolson

Mr. Nichols

Mr. Boardman

Mr. Belmont

Mr. Mason

Mr. Mohr

Mr. Parsons

Mr. Rosen

Mr. Tamm

Mr. Jones

Mr. Nease

Mr. Winterrowd

Tele. Room

Mr. Holloman

Miss Holmes

Miss Gandy

REMARKS

When advised of the Director's absence, [REDACTED] consented to speak with [REDACTED] in Mr. Belmont's office.

[REDACTED] advised that [REDACTED] would like the Director to refer an idea of hers regarding the production of Walt Disney cartoons with a religious theme to Mr. Disney, since she knew that the Director's name would impress Mr. Disney more than her own. She also stated that she had written to Mrs. Eisenhower, imploring her to appeal to Mr. Disney and had received a reply from the Department of Health, Education and Welfare which stated they thought it would be better for her to communicate directly with Mr. Disney.

[REDACTED] is checking Bureau files and will prepare a memorandum.

RECORDED - 18
INDEXED - 18
MAY 31 1956 prepared
APR 29 1957
5/26/56

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. A. H. Belmont

DATE: May 26, 1956

FROM : [REDACTED]

SUBJECT: [REDACTED]

MISCELLANEOUS - INFORMATION CONCERNING

By referral from the Director's Office, I spoke with [REDACTED] who called for the Director.

[REDACTED] she has been very interested in the development of children and the prevention of Juvenile Delinquency and that she had recently written a letter to Mrs. Eisenhower suggesting that possibly someone could prevail upon Walt Disney to develop the religious theme in his movie and television cartoon for children. She further advised that her letter had been answered by a [REDACTED] Division of Reports, Department of Health, Education and Welfare, suggesting that she contact Mr. Disney direct relative to the suggestion. The purpose of [REDACTED] call to the Director was to determine whether he would present the idea to Mr. Disney for her since she knew of his interest in Juvenile Delinquency.

I told her that I would call her request to the Director's attention. I also pointed out to [REDACTED] that, since she had previously called her suggestion to the attention of Mrs. Eisenhower who had in turn referred it to the Department of Health, Education and Welfare as the interested governmental agency, she might desire to follow the suggestion of that department since it was a matter within the jurisdiction of the Department of Health, Education and Welfare.

[REDACTED] then stated that she could see that Mr. Hoover probably would not want to take the matter up with Mr. Disney in view of her previous referral of it to the White House and later to the Department of Health, Education and Welfare, and that she would follow the suggestion of the Department of Health, Education and Welfare and contact Mr. Disney direct. 62-8741-X1

She expressed her great admiration for the Director and the work of the Bureau including her conversation. Bureau file contain no identifiable information concerning [REDACTED]

This is for your information.

cc - Mr. Belmont

Tolson _____
 Nichols _____
 Boardman _____
 Belmont _____
 Ladd _____
 Nichols _____
 Rosen _____
 Tracy _____
 Harbo _____
 Mohr _____
 Winterrowd _____
 Tele. Room _____
 Holloman _____
 Gandy _____

APR 9 1957

JUN 1 1956

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mr. W. A. Brydson

DATE *June 25, 1958*

FROM

SUBJECT:

RELEVANT INFORMATION

By referral from the Director's office, I received a call from [redacted] with whom I previously spoke on May 26, 1956.

██████████ previously called regarding a suggestion which she desired to have the Director make to Walt Disney relative to the production of films for movie and television purposes based on the Bible. She has previously suggested this to the White House and her suggestion was referred to ██████████ Division of Reports, Department of Health, Education and Welfare, who suggested that she contact Mr. Disney directly regarding her idea.

She called to advise that she had received a letter dated June 6, 1956, from [redacted] secretary to Mr. Disney, acknowledging her suggestion and pointing out that a schedule for production of pictures has been set for several years in advance. The letter also commented that this suggestion had been submitted numerous times by other persons.

██████████ stated that she wondered if the Director would take the matter up with Mr. Disney.

I pointed out to her that since the matter had previously been referred by the White House to the Department of Health, Education and Welfare that she might wish to make known to them the reply which she had received from Mr. Disney.

██████████ mentioned that she had met the Director prior to her marriage at a banquet at the Mayflower Hotel; that she was very impressed with the Director; and thought that perhaps he might help her in this matter. Bureau files fail to reflect any identifiable information concerning ██████████ 63-3844-X.

ACTION:

None. This is for your information.

CC: Mr. Holloman
Mr. Belmont
Mr. Brannan

SE em

JUN 27 1956

REF: 70

Abstract

MAILED

JAN 2 1960

NAME CHECK

January 27, 1960

DEPARTMENT OF THE ARMY
NAME CHECK REQUEST

Reference is made to your name check requests concerning the following individuals requesting only the results of any security-type investigation conducted by the FBI regarding them. This is to advise that no such investigation has been conducted by this Bureau concerning the persons listed below.

BR 1-12-60

WALTER E. DUNN Summary
Born December 5, 1902
Chicago, Illinois

RR 1-19-60

RR 1-19-60

RR 1-19-60

RR 1-19-60

Orig and copy to ARMY

(4)

REC-2

EX 109

18 JAN 29 1960

NOTE: Refer memo [redacted] to Belmont, 1/5/60, re: "Army War College Strategy Seminar; Name Check Requests." Requests re above individuals indicate they are among those under consideration for invitation to 1960 AWC Seminar.

Tolson _____
DeLoach _____
Mohr _____
Bishop _____
Casper _____
Callahan _____
Conrad _____
Felt _____
Gale _____
Rosen _____
Sullivan _____
Tavel _____
Trotter _____
Tele. Room _____
Holmes _____
Gandy _____

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MAIL ROOM ☐ TELETYPE UNIT ☐

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b.7c
per Army

62-54859

b.7c

62-5-4980

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THE WHITE HOUSE
WASHINGTON

March 11, 1959

~~Personal and Confidential~~

Dear Mr. Hoover:

Will you please run rush name checks on the individuals listed below who are being considered for appointment to the Advisory Committee on the Arts, National Cultural Center? Biographical information is enclosed.

Peggy Wood

Carl Sandberg

Katherine Cornell

Walter Disney

Sincerely,

Henry Roemer McPhee
Associate Special Counsel
to the President

ENCLOSURE

The Honorable J. Edgar Hoover
Director
Federal Bureau of Investigation
Washington, D. C.

REC-75
EX-135
MAR 24 1959

*Encl
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DECLASSIFIED BY 1565
ON 5-6-97

per White House letter of 19-9-91

*34 cds
3/26*

*Let McPhee
White House
3/14/59*

NAM

1 - [redacted]
1 - Name Check Section

March 16, 1959

BY COURIER SERVICE

REC-76

62-5-3234

Major General Wilton D. Parsons
The Assistant to the President
The White House
Washington 25, D. C.

Dear General Parsons:

ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/25/87 BY [redacted]

Reference is made to the letter dated March 11, 1959,
from Mr. Henry Roemer McPhar of your staff requesting name
checks concerning 27 individuals who are being considered for
appointment to the Advisory Committee on the Arts, National
Cultural Center.

The Federal Bureau of Investigation has not conducted
investigations of and our files contain no derogatory information
concerning the following individuals:

There are attached for your information memoranda
concerning the following individuals:

BY COURIER SVC

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COMM - FBI

Katherine Cornell
Carl Sandburg
Walter Disney

RECEIVED - 107238

30 MAR 31 1959

ENCLOSURE

MAIL ROOM ☐

TELETYPE UNIT ☐

Tolson
Belmont
Clegg
Glavin
Ladd
Nichols
Rosen
Tracy
Harbo
Mohr
Winterrowd
Tele. Room
Holloman
Gandy

DeLoach
McGuire

Major General Wilton D. Parsons

The review of our files concerning the remaining
21 individuals is being continued and you will be advised
separately of the results.

Sincerely yours,

J. EDGAR HOOVER

Enclosures - 6

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ALL INFORMATION CONTAINED
HEREIN IS UNCLASSIFIED
DATE 11/25/87 BY SP1 AG/ST

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1 - Yellow
1 - Name Check
[redacted]

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March 26, 1959

No investigation has been conducted by the FBI concerning the captioned individual. However, this Bureau's files reveal the receipt of a flier issued by the Council for Pan-American Democracy advertising the "Night of the Americas" to be held at the Martin Beck Theater on February 14, 1943, in New York City. The flier carried a partial list of sponsors and guests of honor which included the name of "Walt Disney."

The Council for Pan-American Democracy has been designated by the Attorney General of the United States pursuant to Executive Order 10450.

The "People's Voice," issue of January 15, 1944, contained an article captioned "New Masses Sponsors Tribute to Art Young." The article set forth that "New Masses" was sponsoring a mass meeting to pay tribute to Art Young, Dean of American Cartoonists who died recently. It was indicated that the meeting would be held on January 27, 1944, at Manhattan Center, 34th and 8th Avenue, in New York City. Among the individual sponsors of the meeting was listed the name "Walt Disney."

According to the Special Committee on Un-American Activities in its report dated March 29, 1944, "New Masses" is a "nationally circulated weekly journal of the Communist Party." (62-60527-25375)

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ENCLOSURE TO LETTER TO GENERAL PERSONS
3/16/59

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62-5-3534
ENCLOSURE

MAIL ROOM ☐ TELETYPE UNIT ☐

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

LOS ANGELES

CONFIDENTIAL

FILE NO. 100-11472

REPORT MADE AT LOS ANGELES	DATE WHEN MADE 12/15/45	PERIOD FOR WHICH MADE 11/24-25-26-27-28-29-30-12/1-2-3-4-5-1945	REPORT MADE BY [REDACTED]
TITLE RACIAL TENSION IN LOS ANGELES NEGRO AMERICAN NEGROES IN THE LOS ANGELES FILM INDUSTRY		ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE	CHARACTER OF CASE INTERNAL SECURITY

SYNOPSIS OF FACTS

Legal restrictions and restrictive covenants continue to be racial issues in LA. Negro press continues to give much publicity to these issues. The California Eagle newspaper continues to lead the Negro cause against housing restrictions. White home owners protective associations throughout LA have recently organized a federated council to present a unified front against Negro encroachment. Negro demands upon City Council for redistricting of voting precincts has resulted in a satisfactory solution. A concerted effort is being made to select a likely Negro candidate for City Council. Return of the Japanese has caused only mild concern among Negroes. Negroes feel that the Japanese problem is not a racial one, but rather one between owners of premises vacated by Japanese and the returning Japanese owners. The LA Telephone Co. has been attacked by Negro press for failure to employ Negroes. This matter has been taken up with the FCC. The NAACP continues to be the most active of Negro organizations. Its program for the future will be that of dealing with housing, post-war employment, educational policies, legislation and race relations. The LACC has recently upgraded Negro deputies. Recently Inter-Racial Film and Radio Guild has been organized in Los Angeles. Many prominent individuals of minority groups have joined this organization, which has as its purpose the integration of minority groups in stage and screen. The Walt Disney Studio has been experiencing difficulty with Negroes concerning the production "Song of the South". The LA Railway Co.

Revised
R10, Los Angeles
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Los Angeles

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undertaken by the Little Theatre Guild of Los Angeles. The plan calls for a complete coverage of instruction in all phases of theatrical life. Regular classes in playwriting, acting and technical instruction will begin in January, with experts from Hollywood film studios, local and chain radio stations and legitimate stage actors as lecturers and assisting instructors. Final plans had been made the previous week, with LEON H. HARDWICK, theatrical editor of the Sentinel being elected chairman of the board. (u)

It went on to list the following as officers of the organization: "Officers are NOBLE SISALE, president; OTTO JOHNSON, EARLY ROBINSON, BEN INGRAM and LOUISE BRAVERS, vice-presidents; LAURA BOWMAN, executive secretary; FLORENCE CAHILL, recording secretary; BERNICE COOK, corresponding secretary; CLARENCE MARGRAVE, financial secretary; LOREN MILLER, parliamentarian; NORMAN O. HOUSTON, treasurer; MERRITT CHATCHEE, assistant treasurer; Rev. WALTER J. BRYANT, chaplain and B. B. BRATTON, auditor." (u)

"LEON MOENE has been elected honorary president with such figures as these being considered for the advisory board: ORSON WELLS, HENRY BLANKFORT, Rev. CLAYTON RUSSELL, CLARENCE MUSE, ERNEST WHITMAN, BEN CARTER, FRANK TUTTLE, FLORENCE MILLER, LEON WASHINGTON, JR., JEAN BROOKS, IRVING WEST, CHARLOTTA BASS, JOHN GARFIELD, HELEN GAGAN, ARCH JOELSON, DUDLEY NICHOLS and PAUL HYBESON." (u)

The organization is in the process of dividing into two groups known as the Executive and Dramatic Section. The Executive section will conduct all of the business affairs, the Dramatic Section to deal with the rehearsals and instruction. The dramatic section is to be called the Bronze Showcase. LAURA BOWMAN has been elected Executive Director of this branch. At various intervals it is contemplated that playlets, skits and other dramatic works will be presented at community affairs. The purpose of such skits is to train prominent youngsters for starring roles and offer outlets for experienced players. The same plan applies to radio productions. (u)

HORACE WILLARD of C.B.S. will be in charge of the radio division and will assist in training students in this work. A 5,000 membership campaign has been launched with membership to the guild being open to interested laymen, as well as theatrical aspirants. (u)

Further information concerning this guild can be obtained at the temporary guild headquarters, 1430 West 35th Street, telephone Parkway 0791, or by contacting LEON HARDWICK, Sentinel office, 1050 East 43rd Place, telephone Adams 8191. (u)

In an article appearing in the December 21st issue of the Sentinel, it related that CLARENCE MUSE, veteran stage and screen actor, had endorsed the Inter-Racial Film and Radio Guild. The article further (u)

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went on to relate that JOHN HANCOCK had started investigation into the picture "Mole Men", which is in the process of being filmed at the Walt Disney Studios. Apparently the Disney Studios is experiencing considerable difficulty with Negroes in the filming of this picture, as will be reflected hereinafter in this report. Also included in this article was an open letter written by MUSE in which he commented on the film "Mole Men". MUSE stated that he had been called in by the Disney Studios and put on salary to render an expert opinion on the contemplated picture. MUSE stated that he had rendered this opinion and that the studio had objected to it. (u)

MUSE stated he desired that the Negro characters be depicted as dignified characters, whereas studio officials insisted on portraying the Negro in an inferior capacity. In concluding the letter MUSE made a strong appeal to the Negro press and right thinking Negroes to take action against this type of policy on the part of studio officials. (u)

In the January 1st issue of the Los Angeles Sentinel an article appeared entitled "Guild Starts Machinery to Block Anti-Negro Movies." The article went on to relate that many national leaders had endorsed the guild, two of which were GEORGE SCHUYLER, New York Editor of the Pittsburgh Courier, and ADAM CLAYTON POWELL, Jr., Congressman-elect from New York. The article went on to relate that the guild, which was formerly known as the Committee for Unity in Motion Pictures, was recently incorporated under the laws of the State of California. (u)

The organization has established its permanent headquarters at 3535 Wilshire Boulevard, Los Angeles, and the Board of Directors is headed by NORMAN O. HUSTON, Secretary and Treasurer of the Golden State Life Insurance Company of Los Angeles. Within the next few weeks, according to the article, outstanding representatives of the Chinese, Mexican and Jewish groups are to be added to the guild. (u)

The objective of the organization, according to CALVIN PETERSON, Jr., is to integrate leaders of all walks of life to aid the guild's program by protesting the characterization of all minority groups on the Broadway stage, radio and in motion pictures, by scrutinizing the scripts in collaboration with actors, writers, producers and the Navy office, also the special guild board. A national research board is also being formed. SAMMY LAWITT, official West Coast representative of the A. F. of M., has been chosen temporary publicity director for this. (u)

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In contacts with MGM Studios, Columbia Studios, Paramount Studios and RKO Studios made by Special Agent [REDACTED] during the month of December, 1944, there were no indications of [REDACTED] of [REDACTED].

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Section 552

Section 552a

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CIVIL RIGHTS COMMITTEES

COMMITTEE FOR UNITY IN MOTION PICTURES
COMMUNIST POLITICAL ASSOCIATION

[REDACTED] (c)

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CONGRESS OF INDUSTRIAL ORGANIZATION

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DINING CAR EMPLOYERS' UNION
DISCRIMINATION
DISNEY, WALT

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FAIR EMPLOYMENT PRACTICES COMMITTEE

FROM

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FEDERAL BUREAU OF INVESTIGATION

Page 2 of 1
THIS CASE ORIGINATED AT

WASHINGTON, D. C.

FILE NO. 100-22539

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Work History

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INTERNAL SECURITY (R)
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REVIEW OF FACTS:

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B-7C
 Bureau File #100-334331

Bureau File No. _____
Report of Special Agent _____

Washington, January 10, 1945.

Bureau letter, January 12, 1945.

Bureau letter, January 12, 1945.
Washington Field teletype, March 10, 1945.

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100-334331-68

REPORT

INTERVIEW

138-4

53 MAY 29 1944

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b.2*MOTION PICTURE SOCIETY FOR THE AMERICAS

The International Motion Picture Almanac 1943-1944 lists a Motion Picture Society for the Americas at 6331 Hollywood Boulevard, Hollywood, California, and states that it was formed in conjunction with the United States Co-ordinator of Inter-American Relations as a clearinghouse for information on motion picture problems in the Western Hemisphere. It maintains offices which serve as the Government's headquarters for visiting South and Latin American dignitaries and representatives, and also as a meeting place for the group interested in problems of this nature. The officers of the society are listed as follows:

I. FRANK FREEMAN, Chairman of the Board (Vice President, Paramount Studios)
 WALTER F. WANGER, President and Managing Director. (Producer, Universal Studios.)
 S. J. MANNIL, Vice President (M-G-M Studio executive)
 KENNETH MACGOWAN, Vice President (Producer, 20th Century-Fox)
 HELEN JONES, Secretary
 P. R. GUTH, Treasurer.

The directors of the Society are:

BART ALLENBERG	SAMUEL GOLDWYN
ALFRED HENOLD	B. B. KAHANE
GEORGE MACHALL	CHARLES W. KOERNER
FRED W. HERTSON	L. B. KAYE
J. I. BRENN	DAVID O. SELZNICK
GEORGE W. COHN	GEORGE STEVENS
WALT DISNEY	KENNETH THOMPSON
WILLIAM GOETZ	H. M. WARNER
	CLIFF WARE.

The foreign committee of the Society is listed as follows:

ROBERT M. VOGEL, M-G-M, Chairman.
 WALTER F. WANGER, Universal
 HAROLD SUGARMAN, Universal, Secretary
 JACK CUTTING, Walt Disney Studios

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ADDISON DURLAND, Association of Motion Picture Producers
WALTER CRISTZ, Republic Studios
WILLIAM GORDON, MEO
JACKSON LEIGHTER, Motion Picture Society for the Americas.
KLA LEVI, Columbia
LARRY LURASCHI, Paramount
KENNETH MACGOWAN, 20th Century-Fox
CARL SCHAEFER, Warner Brothers.

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FEDERAL BUREAU OF INVESTIGATION

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REPORTING OFFICE SAN FRANCISCO	OFFICE OF ORIGIN SAN FRANCISCO	DATE JUN 14 1957	INVESTIGATIVE PERIOD 4/1 - 5/31/57
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SYNOPSIS:

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DISNEY, WALT

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Section 552

Section 552a

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FEDERAL BUREAU OF INVESTIGATION

Form No. 1
THIS CASE ORIGINATED AT **BUREAU**

REPORT MADE AT LOS ANGELES	DATE MADE 2/3/56	PERIOD FOR WHICH MADE 1/25-27, 29-31/56	REPORT MADE BY [REDACTED]
TITLE [REDACTED]			CHARACTER OF CASE SECURITY OF GOVERNMENT EMPLOYEES

SYNOPSIS OF FACTS:

[REDACTED]

- RUC -

REFERENCES: San Francisco airtel to Los Angeles dated 1/23/56
Washington Field letter to Bureau dated 1/16/56

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DATE 6-21-89 BY SP-10/CLL
#207567

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<p>⑥ - Bureau (140-31144) (AIR MAIL - REGISTERED) 1 - Los Angeles (140-1847)</p>	<p>RECORDED INDEXED FEB 6 1956 [REDACTED] EX-107 b-7c</p>
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WALT DISNEY, [REDACTED]

declined to furnish signed statements or appear before a security hearing Board.

Continued Page

LA 140-1847

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted

by SA [REDACTED]

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Section 552a

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LA (140-1847)

ADMINISTRATIVE

Investigation at Walt Disney Studios was conducted by

SA [REDACTED]
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Section 552

Section 552a

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